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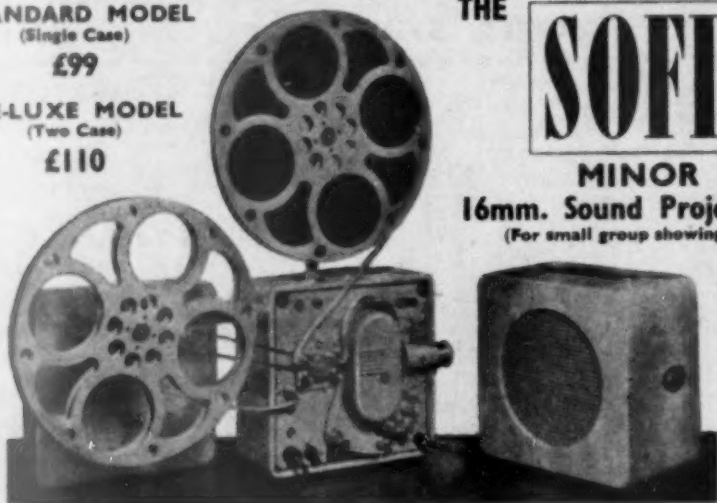
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ACW/8

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Wilson

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Special model incorporating 5 amp lighting and making it ideal for large audience, educational or industrial requirements. Coated lens. Available in 9.5mm. or 16mm. all voltages A/C £48 10 0, or £12 deposit and 73/- or 38/- monthly.

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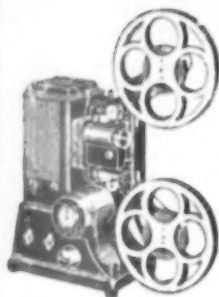
121, CHEAPSIDE, E.C.2
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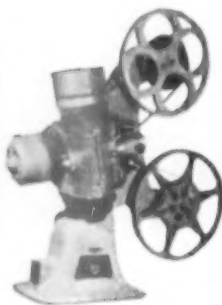


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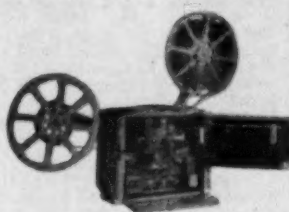
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AS TO WHICH IS THE BEST SOUND PROJECTOR

THE ONLY WAY—is to see and hear several of the best at the same time.

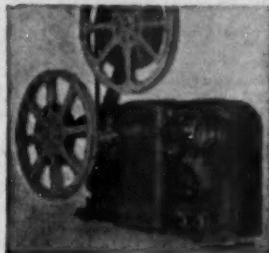
We will gladly demonstrate several to you at our address here or our "Mobile Unit" will come to any part of the Country and demonstrate on your premises under actual working conditions.

If you want to arrange immediately for our Mobile Unit to come and see you please use a "PERSONAL" phone call and ask for "SOUND" Dept.

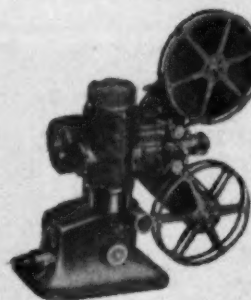


G.B. Bell & Howell 16mm. Sound & Silent Projector (left), 750 watt lamp, 12 watt output. Ideal for use in home or hall. Price complete with speaker and transformer ... **£237 10 0**

B.T.H. Model 301 16mm. Sound Projector (right), 750 watt lamp gives brilliant projection, 10 watt output. Price complete with transformer and speaker ... **£220 0 0**



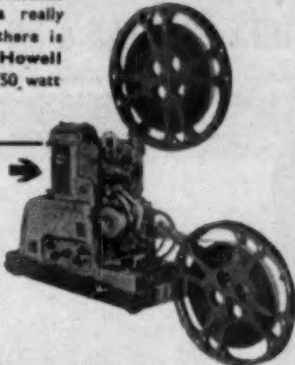
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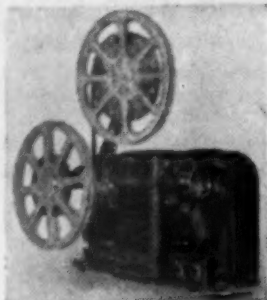
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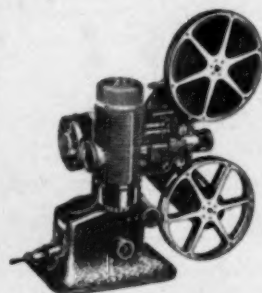
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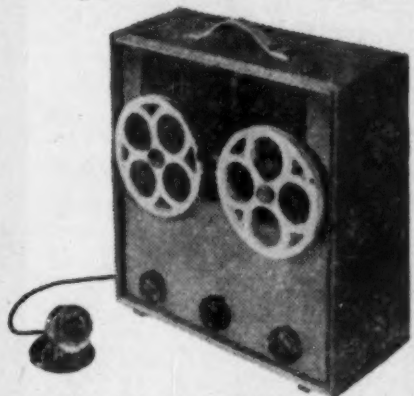
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8mm. Kodascope 8-30, 100 watts	£12 10 0
8mm. Kodascope 8-46, 200 watts, fitted case	£38 0 0
8mm. Dekko 118A, 500 watts, latest	£35 0 0
9.5mm. Pathoscope 200B, complete	£20 0 0
9.5mm. Pathoscope Ace, complete	£4 5 0
9.5mm. Pathoscope Gem, latest	£30 0 0
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16mm. Agfa Movector, 100 watts, case	£17 10 0
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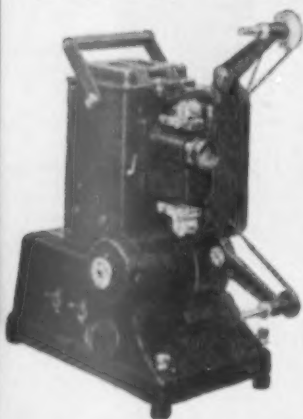
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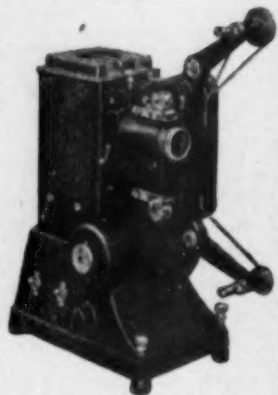
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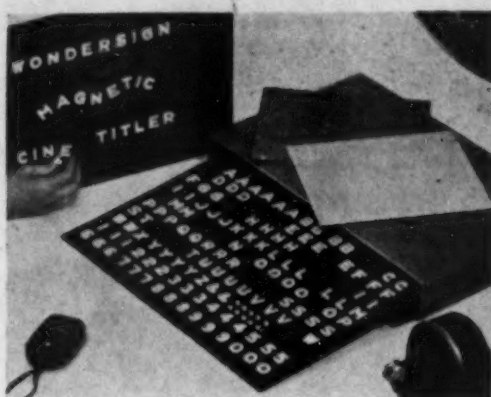
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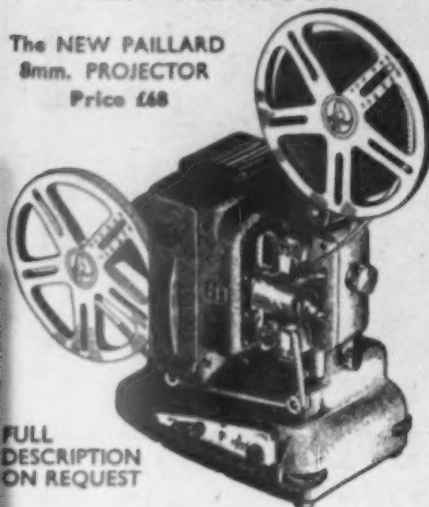
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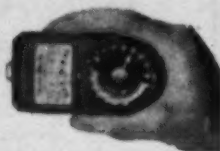
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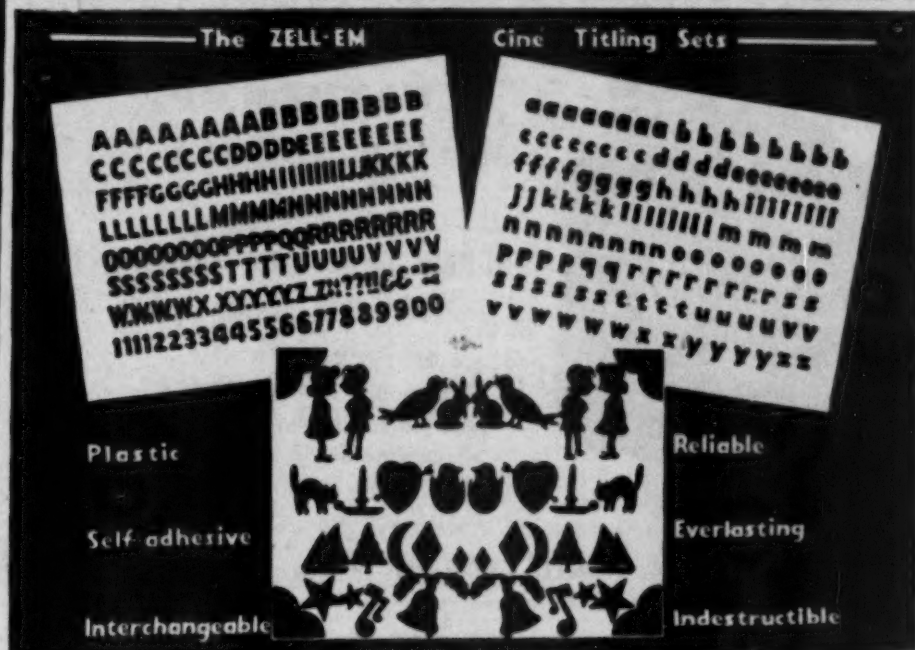
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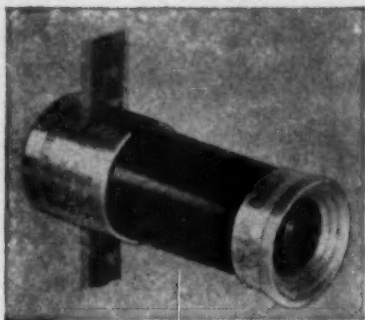
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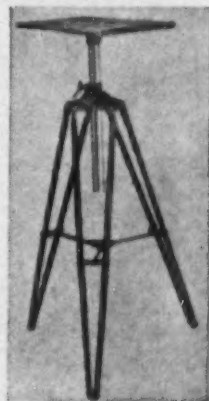
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8mm. Dekko Model 110, f/2.5 lens	... £45 3 0
8mm. G.I.C. with f/2.5 lens	... £39 19 1
9.5mm. Dekko Model 104, f/2.5	... £32 5 0
9.5mm. Pathe Motocamera 'H'	... £30 2 0
16mm. G.I.C. with Berthiot f/1.9	... £47 6 0
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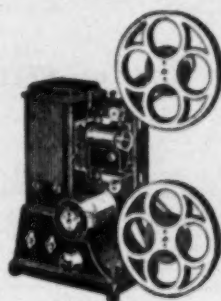
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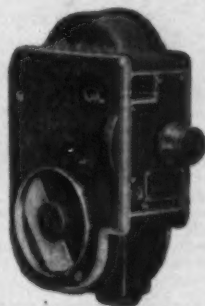
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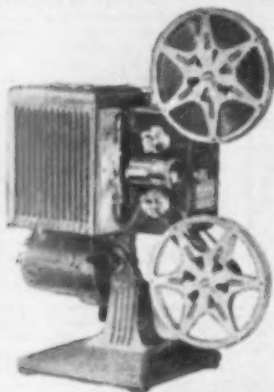
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Amateur CINE WORLD

VOL. XIV, NO. 8

DECEMBER, 1950

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Assistant Editor, Peter Jordan

CONTENTS

When Did You Start Home Movies ?	.. 724
Hats Off to the Home Showman! ..	.. 727
By Tony Rose	
A Pilot Light for Less Than 5s. ..	.. 729
By Roy E. G. Davis	
Good Fades at Last	730
By Frank Harris, A.R.P.S.	
Attractive Titles	732
By Brian Gibson	
Don't Talk Too Much!	735
By Douglas Goodlad	
Running Commentary: Trick Photography	738
By Sound Track	
Candidate for Murder: A Script for Filming	740
By Oswald Blakeston	
Inventor's Delight—6: Developing Reversal Film as a Negative	745
By Julien Caunter	
"I Enjoyed Your Film, But ..."	748
The 200B—Maintenance and Operation ..	750
By D. Collins	
Extension Arms	754
By Sprocket	

(Continued on next page)

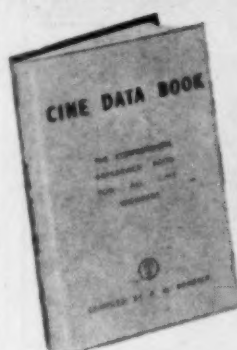
CONTENTS

(Continued)

Making the Most of 9.5mm.: Filming Indoors	755
<i>By Philip Jenkins</i>	
Still Photography to the Aid of Cine ..	759
<i>By G. C. Beeby</i>	
Super Cinema in the Attic	760
<i>By A. C. Hugh</i>	
Look to Your Tripod	762
Safeguard Your Lamps!	763
<i>By Norman Jenkins</i>	
An Adventure in Slapstick	765
<i>By George Steer</i>	
Patent Applied For	769
<i>By D. M. Neale, B.Sc., A.C.G.I., M.B.K.S.</i>	
Ideas Exchanged Here	771
Directing Amateur Films	776
<i>By Ben Carleton</i>	
At Your Cinema: Fun and Games ..	779
<i>By Leslie Wood</i>	
Odd Shots	782
<i>By George H. Sewell, F.R.P.S.</i>	
Pages from a Movie-Maker's Diary ..	784
<i>By Denys Davis</i>	
Don't Leave it Too Late	786
We Test the New Apparatus	787
<i>(Ampro Stylist, Jubilar 16-B and Specto Dual projectors, and Kam-loh tripod attachment)</i>	
Sync. Simplified	793
<i>By Harry Walden, A.R.P.S.</i>	
You Can Hire These Amateur Films ..	795
From Our Postbag	796
News from the Societies	799
Films for the Home Show	807
End-of-Reel	808
<i>By The Editor</i>	

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Many readers will become home showmen for the first time this Christmas

When did you start

When did you first start home movies? We asked this question a little while ago in a footnote to a letter from reader Alan Grihault who mentioned that he began at the age of 12.

One's first acquaintance with this most fascinating of all hobbies is something to remember. Did we not know this already the tremendous number of letters we have received would have

given most convincing proof. From all over the country, the Dominions and Europe has come an absorbing collection of case histories. We wish we could publish them all, but it would need a special issue to do it. So we can only say 'thank you' for the pleasure your reminiscences have given us and hope that the selection below will help you to share it.

MASTER GRIHAULT states that he was given a projector when he was 12 years old. He was quite an old man when he started cinematography. My father bought me a Pathe Ace when I was 4. Two years ago, when I was 15, I bought a Specto projector and a Dekko camera. Movies are the finest hobby there is.

B. Wright.

AT Christmas, 1915 (when I was 11) my dear mother presented me with a German 35mm. projector. It was mounted on a 1 ft. square wood base and was fitted with a super 'brass' lens and 100 ft. spools. The hand drive was geared to a dynamo which generated current and there was a dry cell battery for showing slides. I cannot remember the light output, but the screen was certainly well lit at a 12 ft. throw.

I had three complete news reels of the 1914-18 war, acquired from a cousin employed by the Gaumont Film Hire Service. To our local juvenile audiences they were certainly a wonder of the time.

I am appalled now to think that I dispensed with a take-up spool, allowing the film to run into a clothes basket which was passed over the heads of the audience for rewinding outside, which operation was carried out by candlelight!

A. C. Seward.

STARTED SCHOOL SOCIETY

IN 1925, when I was 8, I was given a hand-turned Home Movie. It was purchased from the Photo and Jewellery Dept. of a famous West End store. They demonstrated it by projecting into a box a few inches wide. I also had a Motocamera of

the old type, with the motor separate. It certainly weighed a lot.

I have a film of myself taken 24 years ago. It is still in good condition.

When I went to Cranleigh School I started a film society, the modern descendant of which began production this year. I now have a post-war 750-watt Bolex G.3 but still use the Pathe B camera I bought in the early '30s for £5.

Cesare Lera.

CAN YOU CLAIM AS MUCH?

I WAS given a Pathe hand-turned projector and two 60 ft. films on my 6th birthday. I am now 19 and have never lost interest in cinematography. I now possess a Gem projector and Motocamera, together with a varied range of accessories, many of them home-made; and I have built up a library of over 3,000 ft. of film, including five documentary films made in the last few years. I can thus claim, though still in my teens, to have had about 12 years' experience in this hobby. Can any other reader claim as much? I doubt it!

Bircham Newton, Norfolk. W. G. Balfour.

I GOT the bug at the tender age of 6, when my father bought me a projector which had an oil lamp (of course, this being about the year 1917), the 'film' being a circular disc of glass with the frames (round) dispersed round its perimeter. Animation of a sort was achieved through a primitive intermittent causing the disc to revolve so that each frame was arrested between the smoking oil lamp and the lens; there was, of course, no shutter, so that apart from a very considerable shake, there was more than a little lateral 'ghosting'. Nevertheless, I had

home movies?

Most amateurs start with simple equipment but once they have come under the spell of home movies the hobby beckons them into fascinating paths: research and experiment, for instance. The Tower F.U., two of whose members are seen here, are enthusiastic for technical advancement, their recent successes in magnetic S.O.F. being the fruits of two years' work.



movies at 6 years of age, and they were in colour!

I graduated through a succession of different 35mm. machines (some of them almost home-made) to 9.5mm., when at the age of 13 I shot my first 30ft. on an old hand-turned Pathe camera. Since then I founded and ran the old Pathfinder Society in Torquay, joined another ill-fated society in the same town years later, and finally became an active director of Walden Films, Ltd., of Torquay. I am still a director of that firm (though, since I am now some thousands of miles away, not so active!), still retain my interest in amateur films and am a member of yet another society, the East London Cine Club, South Africa.

A.C.W. is just as important to me now as it was when I got my copy of the very first issue, and it will continue to be so.
East London, S. Africa. F. Hill Matthews.

• • •

WHEN I was 10 (five years ago) I was presented with an ancient 9.5mm. projector of unknown pedigree; it took the old enclosed reels and the gate would not open. A year later I was given a Pathe Ace which I have since motorised. Recently I blued all my savings on a Pathe B camera but unfortunately I cannot take a lot of film because of its cost.
Lewes, Sussex. Ian M. Baker.

• • •

HOW TO MAKE TRAVEL FILMS

I WAS 8 when I was given an Endless 35mm. projector. A year later I owned a Pathe hand-turned Home Movie, and bit by bit (as my pocket money mounted up) I converted it into a motor-driven super

model. Then I joined company with a school chum and we gave shows in his house to some 30-40 children, charging them 1d. each. In 1935 we had made enough between us to buy a Pathe 200B and with this gave shows regularly to large audiences.

In 1937 I bought my first really good camera, a Bell & Howell 70DA, and mated it with a Bell & Howell 750 watt projector. By this time I was planning to make a film record of visits to foreign countries, so I joined the Royal Navy (I did no filming on my first voyage—I had no stomach for it!).

I lost all my equipment during the war—it very nearly broke my heart—and it was not until I was demobbed in 1946 that I was able to start cine work again seriously, with the old familiar 200B and a Pathe Luxe. I now have a 16mm. Kodascope B and am expecting to have a 16mm. camera next year when I plan to make a colour film for local organisations. Good luck, Alan, and keep on with amateur movies! And a million thanks to A.C.W. for the comfort it has given me since 1936.

Guernsey, C.I.

R. E. Barnacott.

• • •

THE cine bug bit me when I was 6. It was during a show of C.W.S. publicity films. I saw the projector at the back of the hall—that started it. At 7 I operated a toy 35mm. machine, at 8, 8mm., and at 12 I graduated to 9.5mm. which has remained my favourite gauge; though I have had 16mm. experience as well.

18 years of this thrilling hobby! May I live to enjoy 118 and still be reading A.C.W.!
Pichering, Yorks.

J. K. Snowden.



I WELL remember my first show. I was 5, and 'my' cinematograph (one of those 35mm. death traps that also took slides) was operated by my uncle, aged 13. At 8 I had my own cinematograph, with circular film and two 25ft. rolls of 35mm., one showing a horse race. I don't know what the other was. It was too dense to screen.

By the time I was 11 I had made the framework of my discarded cot into quite a presentable proscenium with open/close curtains worked by a very complicated system of fishing lines. At 12 I graduated to a Kid with super attachment. I enclose one of the jelly-printed programmes produced for my first annual Xmas show. (A very good job of work for a 12-year-old.—Ed.)

Not long after I was given a Coronet camera. I still have a bit of my first film, taken in 1933. For years it thrilled me until I started to get better apparatus—and then, of course, my story becomes the same as every one else's: experiments, 'triumphs', bright ideas, failures.

I made my hobby my profession but I'll never give up home movies. For sentimental reasons I recently bought another Kid projector (I can't get any films for it now, much to my daughter's disgust) but I'll never part with that little machine. It still goes perfectly, and although my 400 watt Vox gives a rather brighter picture, I love every cog and spring of it, for it brings back crowds of happy memories every time I look at it. I've had some grand times and made some grand friends through home movies.

London, S.E.24.

Roy Norman.

IN 1943, when I was 8, I was given a broken and incomplete 9.5mm 'projector' of unknown

make and voltage, bought at a toyshop for 10s. It had no shutter. Illumination was provided by a 4.5 volt torch battery. Meccano parts soon completed it, and before long I had built a proscenium with coloured lights. I have since converted the projector into a rewinder, and very efficient it is.

Great was the rejoicing when, in 1945, my father gave me his Home Movie. I purchased a Pathe H camera last year, and last Christmas all my savings went into buying a Gem projector.

Marlow, Bucks.

C. D. Power.

STRUGGLING THROUGH

THE cine bug bit me twenty years ago when I was 10. I persuaded my elder brother to buy a hand-turned flash-lamp-lit 35mm. projector which had a crude form of Maltese cross intermittent. I later bought a Pathe Kid with super-attachment. It developed into a Home Movie and was followed by a Pathe H, several 200Bs, a Plus, a 17.5mm. sound projector and a Gem—all acquired by careful trading. I have an H camera but my main interest has always been in the mechanics of projectors, and in recent years I have equipped my own workshop for repairs and experimental work.

During my war service overseas I always found space in my kit for a Kid and a few super reels purchased in Tel Aviv, and was able to give much appreciated shows to the troops. Has any other reader struggled through against all odds?

Hinton, Hereford.

F. J. Jones.

I AM a 9.5mm. enthusiast of 14. Recently I got my father interested in this exciting hobby. He bought a cine camera, and although we have only exposed five reels of films, we have gained valuable knowledge from our mistakes. Southport.

John Mulliner.

I AM now just turned 12. I was presented with a Mickey Mouse film strip projector in 1947 and in the same year bought myself a Pathe Ace. Last Xmas, after three years' saving, I bought a Specto Standard projector.

Glasgow, N.W.

Ian A. Duncan.

I HAVE been a cine enthusiast since, at the age of 9, I was given a hand-turned 9.5mm. Bingscope projector. I now have a new Dekko projector, have made two films, and am seriously considering trying 9.5mm. sound.

I have only recently become a reader of A.C.W. I wish I had known of it before. Wimborne, Dorset.

A. S. Hollick.

In festive mood, TONY ROSE asks you to take your

HATS OFF TO THE HOME SHOWMAN!

I have never owned or even operated a movie projector and such is my poverty and sloth that I probably never shall. But I have seen enough of the home showman at work to feel for him a very real admiration. Who else would undertake voluntarily a task offering so much frustration and so little glory?

Let him make the smallest blunder and his family-circle audience will be the first to call him to order or provoke him with unseemly jibes. But let him run through his programme without a hitch and not one voice will cry "Oh, well projected, sir!" So now that the season is upon us when home showmen are labouring for our delight, I consider that the time is ripe to deliver that long deserved tribute.

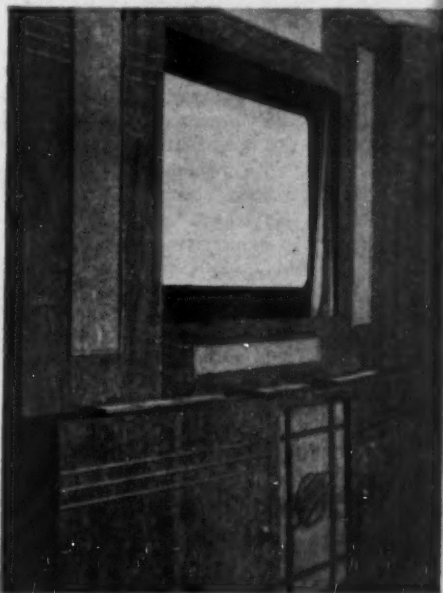
Where home shows are concerned I am always on the receiving end. I sit back and enjoy myself while the other poor fellow does the work. During the preliminary arrangements ("Has anyone seen a screwdriver and a three-pin plug. I said a three-pin!"). I always marvel afresh at the miracle of organisation which must be lost to us in the local cinema through having the projectionists shut away in a little box.

If all the chairs are taken, I am not in the least put out. After all, one can always find a comfortable spot on the floor. Nearly always. ("Excuse me, but would you mind taking your foot off my hand. No, it's nothing. Just a bruise.")

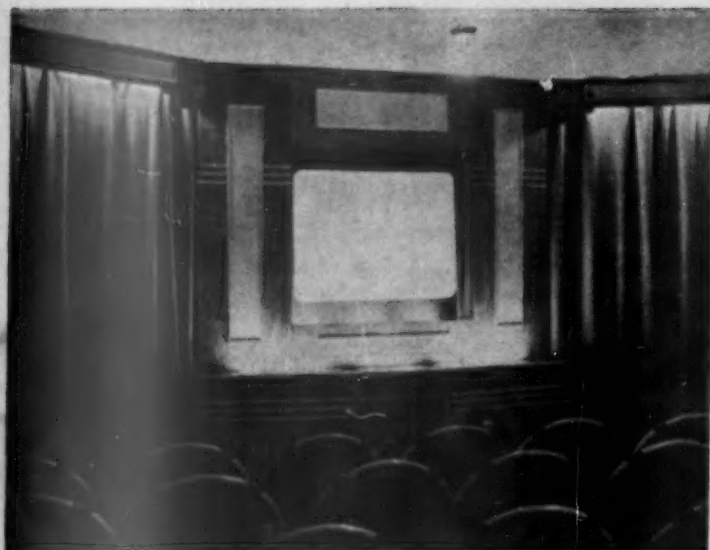
There are, of course, various grades of home showmen. And I suppose we must give pride of place to those five-star chaps who write to *A.C.W.* about their prosceniums, complete with monogram and electrically operated curtains. ("Just help it a little with your hand, Emma. Careful! Don't rip the thing!") They certainly uphold prestige, and it is

possible to share with them a glow of pride when the lights dim at just that magically right moment when the main title flashes on the screen. ("Rather neat, eh? I'll do it again later.")

Yet since one can be satiated by sickness, I must confess to having a soft spot for the rugged, one-star operator: the man who will put on a show at a moment's notice in his own home or someone else's. The man who will cross his bridges when he comes to them, and he'll come to them all right. The man who has no time for refinements. ("Screen? Why bother? There's nothing better than a nice matt dis-tempered wall.") The man who will go



No, not a home cinema (for that you must turn to page 740), but the attractive proscenium recently built by the Planet Film Society. It is constructed of beaver board, reinforced with wood, and covered with a wood-veneer wall paper. Other photographs overlaid.



Planet's new cinema, designed by J. F. Collins and built by him and other members, seats 30 people. The floor can be cleared for shooting. The curtains at the side are in brown and cream, and the screen curtains are pale green. There is concealed lighting at the foot of the screen and behind the palms of the long curtains. The control panel, designed by E. L. Hesley, is seen in the photograph below. The projection box accommodates two machines, twin turntables and amplifier. Throw: 18½ ft.

to literally any lengths to show a film. He, I maintain, is the heart and backbone of home showmanship.

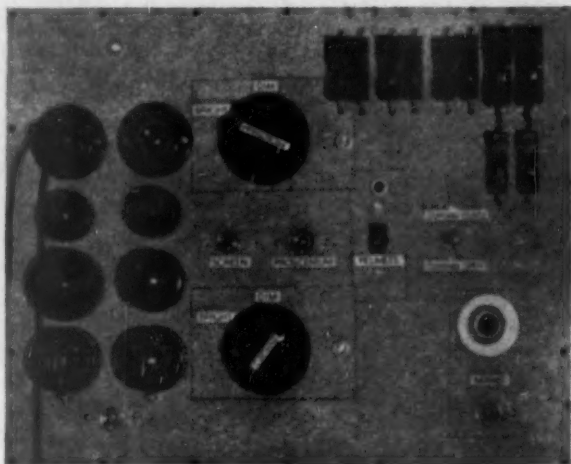
I once knew such a man who was presented with a film on an 800ft. spool. His projector arms would only accommodate 400ft. spools and he had but one take-up spool at that. Nothing daunted, he whipped out a pencil which he stuck through the centre of the spool and asked me to hold it in an appropriate position over the projector. This was the unique occasion on which I played what might be called 'an active part' in projection.

"But what," I murmured, "what about take-up?" He had thought of that and promptly produced a dog basket. "Nice soft lining there," he said. "We can feed the film into it." The producer, who was present, looked up. "Don't worry, old man, we'll wind the whole lot back afterwards."

So the show went on. The film, I seem to remember, was called "A Tramp Through the Cotswolds." Or it may have been through the Chilterns.

Anyway, it was a long tramp and the pencil became very heavy. When at last it was over and the producer asked my opinion, I was able to tell him, in all honesty, that I felt as though I had been the whole way with him.

For myself I can forgive the one-star showman an occasional lapse. What if the picture does jump up and down a bit when he forgets to close the gate? What if the film does break and the titles do read backwards? Such incidents give the home show its real home flavour, and



where would the wits in the audience be without them?

Then there are those fascinating glimpses behind the scenes which only the producer-cum-exhibitor can provide. When quality is lacking it is always interesting to learn that: "I actually took this in a fog at Eastbourne." Or again: "This is some outdated stock I managed to pick up cheap. No, frankly I never expected to get much out of it. But oddly enough some of the shots are quite good. There's one coming any second now. There! See it?"

Shots which in themselves might appear irrelevant and even meaningless are illuminated by flashes of *ad lib* commentary. "This is a kind of experiment: a tracking shot from a bicycle taken at 24 frames. A bit unsteady, of course, as I had to keep one hand on the handlebars. Whoops! That was where I ran into a herd of cows. Luckily I saved the camera."

One of the shortcomings of the commercial cinema is that it offers very little opportunity for audience participation. We sit passively absorbing entertainment. Not so in the home show where we can dish it out as well as take it.

For example, a friend of mine specialises in sound effects. He does a very nice 'plop' with his tongue when a cork is drawn from a bottle and a gurgle for the drink being poured out. He also has a seagull effect, derived from the B.B.C., which comes in handy for seaside holiday pictures.

Many of us, of course, are familiar with what is happening and what is about to happen on the screen. And this enables us to promote the pleasure of our neighbours. "See that man there—the one looking at the camera? That's Arthur before he shaved his moustache. Now Peter's telling him not to look at the camera. Now, if you watch his lips you can tell what Arthur says. Oh, he was a lad, was Arthur!"

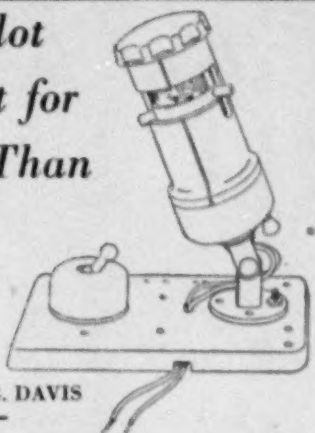
One could go on indefinitely describing the pleasures of the home show—pleasures which, I hope, we shall taste again this Christmas. Meantime, hats off to the man who makes it all possible. May his shadow (providing he keeps it off the screen) never grow less!

A Pilot Light for Less Than

5/-

By

ROY E. G. DAVIS



An ex-Air Ministry Mark II cockpit lamp, obtainable for about 2s. 3d., provides the main component of this very useful pilot light. The lamp is supplied fitted with a small cap socket. The fitting does not appear to be the normal mains standard so I decided that an ordinary torch battery and bulb would be suitable especially in view of the fact that a pilot light is never used for long periods.

The socket is easily removed by unscrewing a brass ring. A piece of square-section timber approximately 2in. long can then be cut—I used a file—to provide a semi-circular turned shank to fit into the hole left by the lamp socket. The semi-circular shape is suggested as there is then room for the wiring.

A radio-type pilot bulb holder is screwed to the top of the square-section after which the internal reconstruction is complete. A suitable block of wood smoothed and, if required, stained or painted, provides the base for the completed lamp and a miniature tumbler switch. The wiring is straightforward and should present no difficulty.

A possible refinement would be the fitting of a bell transformer so that mains current could be used. These are I believe available for a few shillings. If on the other hand, a miniature mains voltage lamp is available, the reconstruction would be negligible.

It is important that the Mark II cockpit lamp be used; the metal-bodied Mark I is not quite as suitable. The total cost of the finished product was under 5s., made up as follows:

Cockpit lamp	..	..	2s. 3d.
Miniature tumbler switch	..	..	1s. 3d.
Radio pilot bulb holder	..	..	6d.
1 yard P.V.C. flex	..	..	1d.
Screws	..	..	1d.
Torch bulb	..	..	3d.

Good Fades at Last

WITH THIS SIMPLE GADGET

You know the usual method of making chemical fades. You pin the film on to a piece of blotting paper and dab it with a wad of cotton wool soaked in dye, at first along the full length and then for successively shorter lengths, so that each frame is denser than its neighbour. But invariably the result on the screen is a streaky series of jumps from brightness to uncertain gloom.

To be 100% satisfactory the change of density with distance should be constant along the length of a fade. The ideal is to immerse the film strip in a dye solution, controlling the rate of immersion so that the deepest part of the fade gets the longest time in the solution and the lighter parts a *progressively* shorter time. To attain perfection, a most carefully designed and manufactured cam would be necessary, a refinement beyond the means or inclination of most of us.

Fortunately, a very satisfactory though less scientific alternative is readily attainable if you have access to a few suitable Meccano parts. If we arrange a rotating arm from which the film may be suspended we shall have gone a long way towards providing the means of lowering the film into the dye at a gradually accelerated rate.

As fig. 2 indicates the 'fading' machine is very easily constructed. The arm is revolved quite slowly through a double set of worm wheels and gears—the size of the plates and the length of the spindles are relatively unimportant. The high speed motor was taken from a

Govt. surplus aerial camera; it is designed to run at 24 volts but works excellently at the 6 volts supplied from a dry battery, the drive being through an ordinary elastic band.

The speed may be varied over wide limits merely by the insertion of a small rheostat in the circuit or by altering the diameter of a driven pulley. In this particular set-up, the time necessary for the arm to revolve one quarter of a revolution is exactly two minutes, which is about right for the complete obliteration

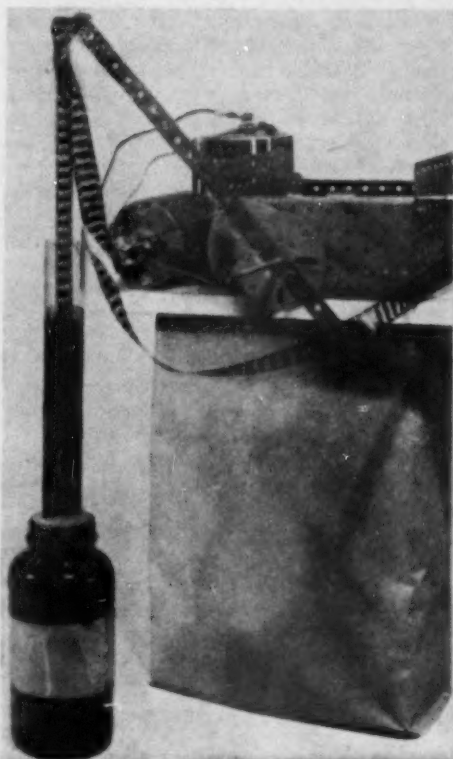


Fig. 1

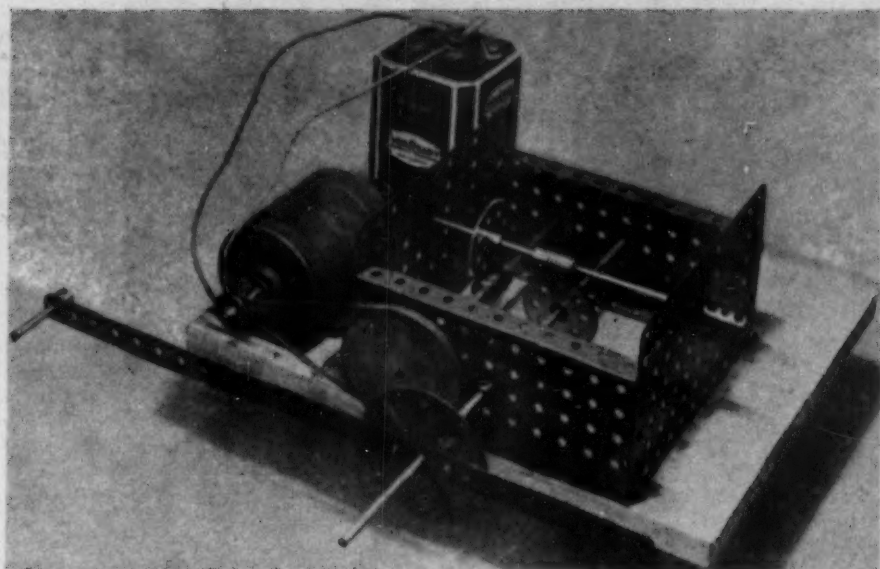


Fig. 2

tion of even a bright image, by Fadeine or Martin's dye. The dye may need dilution, but a little experiment will quickly indicate to what extent.

Of course we need a container for the dye solution. I use a test tube wedged in a bottle with putty or Plasticine. It must be tall enough not only to accept the required length of film but also a small weight clipped to the end of it. The arm is placed in a vertical position and the film looped over the projecting rod with a paper clip, but loosely enough to allow of quick detachment (Fig. 1). In this position the weight is submerged and the first frame of the fade allowed barely to touch the surface of the solution.

The motor is started and, as the arm rotates, the film is lowered smoothly into the dye, very slowly at first, but almost imperceptibly gathering speed as it nears the end of the fade. As it descends, the film will also move outwards so the container must be gently moved to meet it. As soon as the last frame has touched the dye, the film should be quickly and firmly withdrawn, and the surplus dye removed by squeezing with a small piece of folded wash-leather. Then a quick rinse in clean water, hang up to dry—and the job's done.

I have found it best not to wet the film before immersion. Naturally it must be absolutely free from grease or oil. A careful wipe with carbon tetrachloride or one of the proprietary film cleaners will prevent the possibility of undyed patches or marks.

The quantity of dye required will depend, of course, on the width of the glass tube which, for single fades, need be little greater than the width of the film itself. It is quite possible, however, to speed up the work of making a complete fade-in and -out by lowering the doubled film, emulsion outwards, into the dye, the splice—if any—coming at the bottom of the loop. In this case a wider tube—and, consequently, more dye—will be needed to avoid uneven markings due to contact with the glass.

Two points which it is useful to bear in mind when using fade solution are: first, that it cannot get into and therefore cannot affect emulsion which has been treated with film cement. This can be overcome by splicing only *after* the fades are made. Second, some fade solutions do not provide complete opacity but this is simply achieved by a cut to black leader after the fade has been taken as far as possible.



Instead of using a different sheet of background paper every time you want to do a title, you can trace the lettering on to a sheet of acetate which you then place over the background.

YOU DON'T NEED TO BE AN ARTIST TO PRODUCE

ATTRACTIVE TITLES

By BRIAN GIBSON

Whatever your film, whether it consists of miles of *Baby on the beach*, whether you planned every inch or none, it will need at least one title—a title (or titles) which must look neat and attractive. First one must decide what sort are going to blend in best with the film. In a colour film, for example, you will not want titles on a vivid red background if you are inter-cutting them with shots of blue sky. Keep to the more neutral shades. The best colour for titles is quiet colour, just as the best styles of lettering are the non-flamboyant kinds.

Every title must be on a background of some sort. Unless you are one of those keen characters who like to title their holiday films by spelling out the words in shells on a patch of sand, a background usually means paper of some sort. A visit to any artist's shop will usually provide you with a variety of samples. Perhaps the best all-round background is a slightly mottled cream cartridge paper. For monochrome titles, the mottle helps to break up the plainness slightly and makes it look a little more 'interesting', while for colour titles, the background is neutral enough to fit in with almost any colour scheme.

Realistic wood-grain papers can be obtained cheaply as well, but don't buy the ultra-glossy surface ones or cheap,

nearly matt, paper. Ink won't take on the former and will spread on the latter, although this trouble can be partly cured by warming the paper immediately before working on it.

Avoid 'mid-tones', because they may photograph a muddy colour in monochrome. Similarly, don't shoot against plain white, because you are almost bound to get glare which will degrade the image. But if you *must*, ask the laboratory to give your film level, or uncompensated, processing, otherwise the compensator will be misled by the large areas of white into assuming that the film was over-exposed, and will produce a dirty grey as a result. If you do try uncompensated processing, open up half a stop when shooting.

Even though you may be no artist and cannot scribble away free-hand, you can still produce neat lettering. For instance, you can buy one of the several fonts of letters on the market. They are usually made in felt, metal or plastic, and are excellent as far as they go, but you need quite a lot if you make many titles, and if they are all of the same size they cramp your style.

A second method is to use stencils. If anyone tells you that stencilling is difficult and never looks good, don't believe them! Naturally, it needs a little practice, but after all, you don't

expect the first roll of film taken with your first camera to be of Ten Best standard, and you can't expect your first attempt at lettering to be a typographical masterpiece, either. At least there is the consolation that learning to stencil is quicker and much cheaper than learning to film!

There are two types of stencil to choose from. With one system, you lay a celluloid sheet with cut-out letters on your background, and then dab with a brush. The Econasign series uses this principle; an example is shown in col. 2. The other method makes use of a stencil which is slightly raised from the surface of the paper, and you work with a special pen. The UNO series are perhaps the best known of this type. The illustration below shows the more formal, but still pleasing, lettering which can be produced by it.

Normally, of course, you stencil straight on to the background paper, but sometimes it is not convenient or, indeed, possible to do so. You can't stencil satisfactorily on material, for instance. So instead of using a different sheet of background paper every time you want a title, do your lettering on a sheet of acetate, which is then laid over the chosen backing and weighted down with a sheet of glass.

After use, you simply wipe off the lettering on the cell, and use it again for another title. Another advantage of using cells is that if you make a mistake, you simply rub it out and correct it immediately, and you don't have to do

We leave Stockholm
by the Göta canal which
runs across Sweden to
Gothenberg.

This is an example of Econasign lettering.

the whole title again—quite a point, because mistakes always seem to occur in the last word! The acetate can be bought quite cheaply, but don't try to save the odd few coppers by getting the very thin grade. The medium thickness is much tougher, and you will be able to use each cell several times.

With the UNO type stencil ordinary black Indian ink takes very well on these cells, but white lettering is a little tricky. It is best to use a fairly thick white ink such as the type Kodak sell for writing on photographic prints. Arclight brand white ink also works very well. But there is a slight snag with this type of ink: they all have a sediment which has to be shaken up before use.

This causes no trouble if you are using the pen only for a reasonably short time, but after a while, the sediment sinks to the bottom of the ink reservoir in the pen, and gums everything up. However, judicious work with a match-stick usually prevents a crisis from developing, and if you put only a small amount of ink in the pen, refilling as necessary with freshly-shaken ink, you shouldn't have any bother.

Sometimes you may have difficulty in getting ink or paint to take on the glossy surface of the acetate, as it is slightly greasy. A simple cure is to rub over the cells before use with a very mild abrasive such as Windolene.

If you prefer the more flowing style of lettering, which the Econasign series can give, to the more formal UNO style, a



UNO stencil lettering, Architectural series, on wood-grained paper.

little more work is necessary, because the brush will only produce a stipple on the surface of the cell and letters are not as opaque as they should be and are inclined to rub off easily. It is better to stencil the wording on to any odd piece of paper, place it behind the cell, and then trace it, using a fine mapping pen and a very fine brush.

Brushing on the ink is rather an awkward business, especially when the lettering is small, so unless you are an artist trained in this sort of thing—in which case you will not be reading these notes!—it is safer to work with paint. Winsor and Newton make a special paint called Film Design Colour for use on celluloid. You can get it in little pots in a variety of colours, and you use it just like any other water colour or paint. If you thin it down sufficiently, you can use it in UNO pens instead of ink. This is especially useful for working in colour, because coloured Indian inks are usually transparent, and therefore not suitable for our purpose.

The Econasign people supply a variety of different-coloured paint blocks for use with their stencils, and at a pinch the penny paint box refill from Woolworth's will produce a good answer. Worked straight on to a background, instead of on to a cell as described above, they produce first-class lettering, especially in the larger sizes such as are used for main titles. The smaller sizes are not so easy to handle, and are slower to use than the UNO series. Of these, the smaller sizes are excellent, but the larger ones look rather bald. So by combining the two, one can get a wide range of type faces and sizes. Anything larger than a size 4 UNO stencil is best avoided for titles. A good all-round size in this series is the No. 2, Architectural style.

Yet another alternative is to trace from a sheet of type-faces, instead of stencilling everything first (see page 732). However, it needs practice to get the spacing right, and lining everything up is sometimes a little dodgy.

Spacing is always a stumbling block in the laying out of any lettering. It is something that cannot be taught: the best spacing is the one which looks

right, which is no answer to anyone who is trying to learn how to do it! The difficulty is that different letters need to be different distances apart. One can't work to a system, leaving, for example, $\frac{1}{16}$ th of an inch between each letter of a particular height. The tail of the letter 'R,' for instance, can be 'tucked underneath' a letter 'O', while a series of tall upright letters such as make the word 'ill', must be spread somewhat, to prevent their merging.

To get the hang of spacing is to master the art of good lettering. A little practice with words like 'encyclopaedia', which contain all sorts and shapes of letters, until you have got the best-looking result, is really the only way of finding out how to do it. Stencil out one word, and if it doesn't seem perfect, do the same word again, and again, until you are satisfied.

Superimposing white lettering over a picture always seems to occasion a certain amount of trouble, caused in many cases by not using a *really* black background. Ordinary black paper or card will invariably pick up some light, degrading the rest of the picture in the process. One way out is to letter on to a cell in white, and then lay it on top of a sheet of imitation black velvet paper.

Some people hold that lettering should always be over-exposed and the background under-exposed, and although the second part of the idea is sound because there is always the danger that a highlight in the picture may coincide with a letter and make it illegible, it is not really necessary to open up if you have done your title with a good white ink or paint.

The Econasign fans can use their silver paint for this. It can produce excellent results, but there is always the danger that it may appear slightly grey in the finished film, so care must be taken to adjust the lights of the titler so that the camera receives the maximum reflection from the lettering.

Perhaps you are one of those people who feel that titles are a rather necessary evil and a bore to do. If you are, go in for this lettering business a little more thoroughly, and you will find it really interesting. And the difference between a film with good titles and one with mediocre ones must be seen to be believed!

When you give a running commentary on your films

DON'T TALK TOO MUCH!

The author, editor of a popular newspaper, broadcasts regularly on films and other subjects.

By DOUGLAS GOODLAD

One of the secrets of an effective commentary is knowing when to shut up! Most amateur commentaries are too talkative, and many—far too many—are full of twice-boiled cabbage. It is not just a question of mere verbiage.

There is another common form of repetition which is perhaps worse. I am thinking of commentaries which only echo verbally what is conveyed visually—and adequately. The commentator points out the obvious. He can spoil a lovely shot by trying to describe what makes it lovely. Every picture tells a story—but he wants to tell it all himself. And so he holds forth at length about scenes which require little explanation. Watching his film is like watching a play with someone reading aloud the stage directions.

Your commentary should add something to your film, instead of merely repeating parrot-fashion what the camera has put there already. Certainly it should never make your picture boring. It should enhance it. And it should increase enormously the adventure of movie-making, as well as the individuality of your picture.

You need to go to some trouble. The commentary must be planned. It's not so easy as this quotation from the instructions for the use of a well-known tape-recorder would have you believe:

It is preferable to show the silent film several times and decide on the dialogue, etc. you propose adding and where musical accompaniments would be suitable. In general, "script" the film.

The advice about scripting is added as an afterthought! To make the best job, the visual and vocal sides of your film should, of course, be scripted together. But many of us add commentaries to existing silent films. Whichever way it is, avoid repetition and excess of detail like the plague.

But the indicating of the salient features of your shots with a nicely turned phrase or two is a different matter. Let the commentary act as a foil to your pictures. Make it the pinch of salt which brings out the flavour. Let me show you what I mean with a quotation from the light-hearted verbal accompaniment E. V. H. Emmett supplies for *The Sunny Tribe*, a delightful

two-reeler on the life of a wild bee. Emmett has christened the heroine "Gladys". He says:

"She makes her way into the nest, pushing on into the warm scented air. She's rather shortsighted; but as she moves deep into this fairy cavern the shape of shimmering wax pinnacles



The musical director rehearses the score for the Tower F.U. film, "When Accidents Happen". In the background is the time-keeper.

gradually comes clear. They are honeycombs. Gladys isn't interested in fairyland; somewhere among a hundred thousand bees she has to find a housekeeper bee to take the honey she's brought home."

How have those four sentences enhanced the visuals? Emmett has described the hollow tree where the wild bees live as a fairy cavern. It's a simple, but pretty, idea. He talks of shimmering wax pinnacles. Pinnacles they are, to a bee, and the phrase reminds us that we are getting a bee's eye view. He talks of the "warm, scented air". That's something the visuals could not convey. It adds atmosphere in both senses.

And an example from a film of my own. I'm just completing a Kodachrome film on wild flowers, with tape commentary. A preamble includes shots of garden flowers. One of them is a glowing, against-the-light picture of huge cultivated poppies. I remark: "And here's the brightest flame of flaming June".

There's nothing clever about that, but the words spotlight those poppies. They enhance the shot in the same way that a caption written by a bright sub-editor gives a newspaper photograph a little extra something, or the title of a picture in a photographic exhibition helps to put the picture across to the visitor.

Sometimes it is better to let a shot speak for itself. Some examples of what I might have been tempted to do with a fragment from the flower film will help to show why. One of my biggest problems in making the film has been to introduce movement (other than that of flowers nodding in the breeze). So I grabbed the opportunity of photographing may blossom against a waterfall. The white of the foam matches the white of the blossom, and the May sunshine is reflected in the water—particularly in shots filmed actually through the waterfall.

I could have pointed out the comparison of blossom and foam. I could have talked about the sunlight glinting like diamonds. But my pictures convey all this adequately. A filip to the observer is unnecessary. I could have committed

the terrible offence of wandering from the subject in hand by explaining that the through-the-waterfall shot was photographed from the ledge behind Thornton Force, Ingleton. But this digression would have got me nowhere. So I left well alone and shut up. Instead of my voice, there's a snatch of light-hearted music to match the sparkling gaiety of the scene.

If it will help your film along, and you can reproduce it successfully, you should certainly give music a chance. For one sequence in my film I decided on an interesting alternative. A series of shots of wild roses is accompanied by one of Ludwig Koch's bird-song recordings. The open air effect is charming.

Look again at the four sentences quoted above from Emmett's commentary. In addition to acting as a foil to the visuals they have given us the following information:

A bee is short-sighted. Some 100,000 bees live in the tree. There are housekeeper bees to take care of the honey.

In supplying information, picture and commentary should go hand in hand. A simple example of this is the opening of the Shell film, *Malaria*. The film begins with a map of the world. The map forms a fuzzy background for the titles. As the titles finish, the map is brought into sharp focus. The commentator says:

"There are nearly 3,000 million people in the world today. Half of this number are subject to malaria. At least five million die from this fever every year. Some areas of the world are subject to great epidemics."

As the commentator speaks the last sentence the areas in question become shaded with black. He does not need to mention them by name. We see at a glance that he refers to parts of the Americas, Africa, big chunks of Asia and so on.

This is a small illustration of how commentary and picture can be dovetailed. There is no wastage of breath or footage here! Similarly, if you are making a film about a manufacturing process, the camera can show the wheels going round, and your commentary can say what the machine is doing. But it

Liverpool Amateur Film Productions are now at work on their first feature film. Their technical resources are quite considerable, the camera suggesting 35mm. design.



should not be necessary to describe the machine—at least not in detail. Don't try to show every phase of the process. The commentary can help in linking the main stages of manufacture.

And here's an example of how a few words can be more compelling than a lot. In the short, *Malaria*, which has a factual, impersonal commentary, there's a shot of a dying mosquito. The commentator says: "A mosquito will lay its eggs even if it is dying". And that's all he does say. The shot is a fairly long one, so he could have said more. He might have said:

"So desperately anxious is the mosquito for the continuance of her race that she will lay her eggs even if she is dying. Look at this one bringing a new generation into the world as she breathes her last. Although this is a deadly mosquito the picture excites a feeling of poignancy as well as of wonder."

Five times as many words, and not nearly so effective as that single dramatic, stark sentence! The picture told us all we wanted to know of death throes and new life.

Remember the use of the commentary for continuity links. A sentence will often save a deal of footage. Your commentary can, for instance, be used to indicate a time lapse. No need to

invent variations on the theme of the spinning clock hands, or the growing heap of cigarette ends in an ash tray. Even a fade may be unnecessary. A word or two will do the trick. The tape can assist transitions of all kinds, but beware of taking too much advantage of this, or your film may jerk like a grasshopper with St. Vitus' dance.

What is to be the style of your commentary? Humorous? Serious? Impersonal or friendly? Let's have a look at another bit of the *Sunny Tribe* script:

"The spinsters are working as usual; just now they're feeding the queen and that old lady needs plenty of nourishment because she's got a terrific job on hand; before she dies she will lay fifty-two million eggs. What terrific fascination the queen holds for the workers! They think it's simply marvellous and, after all, it isn't bad is it?"

"They keep on examining the eggs again and again; you can imagine their short-sighted eyes filling with gentle tears as they murmur fifty-two million times—'Isn't she like her mother?' Imagine them tapping each other on the head with their antennae and saying 'It's wonderful! It's lovely! It's wizard!' The only thing you mustn't say about a new-born egg is 'It's smashing!'"

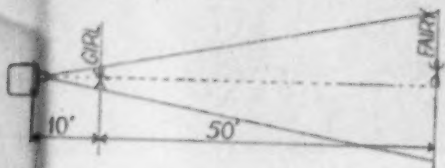
(Continued on page 792)

TRICK PHOTOGRAPHY

RUNNING COMMENTARY

By SOUND TRACK

By "Trick Photography" we almost always mean, nowadays, the sort of trickery which is an attribute of the photographic process, both as it affects the manipulation of the camera and as carried out by the professionals in the limitless field opened up by the optical printer. The former class includes the general run of effects caused by altering camera speed, etc., and the latter now



Fairy on girl's hand—side elevation. (Largest aperture for necessary depth of focus: $f/3.5$.)
Fig. 1.

includes everything from the simplicities of turning straight into reverse motion, to the complexities of printing-in model action on to full-size action, even where the camera is not stationary.

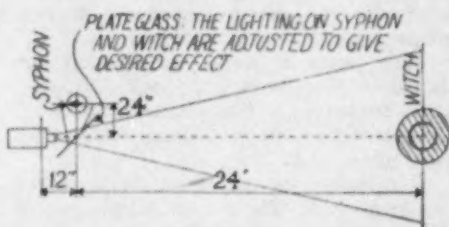
Taking a recent example, in the filming of De Mille's *Samson and Delilah*, the model set for the destruction of the temple scenes was built to a scale of one third full size. Action at the destruction was in three sections: the top third all model, the middle third combination of model and full-scale, and the bottom third all full scale. Pans or tilts of the camera were precisely reproducible by an electronic recorder, which could repeat these identical movements of the camera whenever desired. Even so, the resulting films must have presented no mean headache in optical printing. Another point of interest is that the camera mount is of the nodal type—that is, the axes of both the pan and tilt movements pass through the optical centre of the lens, which is roughly at the position of the iris.

While all this sort of thing constitutes present-day trick photography, the pioneers of the cinema—Melies, Paul,

& Co., got a great number of their effects by methods far more akin to the school of stage magicians. One of the main types of effect thus secured is that depending on relative sizes, one of two incongruous objects being placed comparatively near to or far from the camera relative to the other. The large depth of focus with the comparatively wide-angle lenses of cinematography assist this illusion. The stock simple case is the fairy standing on the little girl's hand. The girl will be at say 10 feet from the camera: the "fairy" at about 60 feet: both will be in focus at $f/3.5$, and so long as a small hall of adequate length can be borrowed the job is easily set-up as shown in fig. 1.

The not-quite-so-easy example is the witch entrapped in the soda-water siphon. We admit we should always do this by straightforward superimposition, carefully noting the position of the high-lights in the two shots to avoid clashing. But again, it can be done in one set-up using the partial reflection property of a sheet of plate glass or "Perspex," see fig. 2.

Set-ups of this type, indeed, were the first resort of the early-day trick film makers: they are from time to time employed by A.C.W. readers and aired, interestingly, in the Ideas Exchanged Here columns. They nearly all suffer from the snag that considerable ingenuity, of a type more akin to Maskelyne magic than the usual run of cinematography, is needed to get the desired results.



Witch in soda-siphon—plan view. (Largest aperture for necessary depth of focus: $f/11$.)
Fig. 2.

One cannot furnish rules, except the old, old one that glass surfaces must be perfectly clean and that stray light must be avoided. For example, in fig. 1, the lights illuminating the fairy must be screened from the camera by some such means as black drapes, or an approximately-cut black mask fixed up immediately behind the foreground girl: black poster paint should be liberally applied to this if it is made from scrap paper such as old posters. To the man who would like to try one of these effects, but can think of no application in his films, we suggest it as a main title embellishment: leading lady lolls against the first letter, or supports the quotes.

SUPER CINECOLOR

Cinecolor is well-known as a two-colour process: now, Super Cinecolor, a three-colour process, has been developed by the same company, in America. Price: 5.2 cents per foot, 35mm., compared with 4.7 for Cinecolor. The new process is installed with availability of five million feet of film per month, it is reported, though in fact this has little meaning till one knows the consumption per foot of release print by the studios, and whether, as with Technicolor, three negatives are used so that 40,000 feet of film go to make one set of 10,000 feet of colour rushes.

The film consumption figures are rather astronomical. The Indians reckon their demand at 25 million square feet of raw film each year, and an Indian firm collaborating with a Swiss concern is setting up a factory in Mysore near Kirshnarajasagar Dam to make cellulose nitrate (inflammable) base at the rate of 19 million square feet a year, together with perforating, coating and packing plant. If all this went to 35mm. stock it would yield about 150 million feet.

The Indian film industry is quite massive, and is perhaps sustained by franker criticisms than with us: I have for some time sought an excuse to reproduce these comments on a film, from *Filmindia* (April, 1950) . . .

In short, "Manzoor" provides a severe headache to all filmgoers and becomes a sore disappointment to the fast decreasing number of New Theatres' fans. The picture remains a serious financial risk to all exhibitors and if possible should be avoided.

PANS AND TILTS

One gets to regard one's tripod as almost a part of the camera. Mine has channel section legs with integral pan head carrying the camera through a short spindle on a ball joint. This gives great flexibility and speed in setting-up, but at the expense of a tilt movement—or rather, at the expense of a *controlled* tilt movement since the ball joint permits tilting through 120° by virtue of a slot at one point.

When using this ball-joint arrangement for a shot in which one will have to tilt the camera, it is best to give a slight tightening so that some constraint is provided: this adds to the steadiness by giving the operator something to push against. It is assumed that the ball is lightly greased and perfectly free from any tendency to jerkiness.

In panning, it is vital to *rehearse* the full pan before shooting. This prevents panicky sweeps, cameraman overbalancing after twisting himself into a spiral, ending up with close-up of a fence post, and other similar film-wasting mishaps. It also corroborates that the pan-head is moving sweetly. Some pan-heads unless kept creeping seem to stick and then move off with a fearful jerk. Avoid this by overhaul and lubrication—and rehearsal.

Some tripods have a built-in pan head but no facilities at all for tilting. This is not very serious, because tilt shots are rare—less than one to ten pans, I should think. Tilts are usually rather beastly, anyway, commonly consisting of an initially gloomy base and later ghostly pale top of some building we already know only too well.

When you *must* tilt and have no tilt head, the trick is to use two legs of the tripod as the tilting pivot and let the third leg trail—from the front if tilting upwards and from the back if tilting downwards. This imposes only the limitation that it is not easy to stop and hold steady at the end of the tilt: but again, the shot is almost always best cut with the camera still moving. I successfully used this method of tilting right back in the hand-turned Pathe camera days—and again last week.

Candidate for MURDER



Here is something new—a complete script for a sound film. You will not find it difficult to produce, for the synchronisation does not have to be exact, and only one person speaks throughout.

And if you haven't got a sound recorder, you could make do with a live commentator.

By OSWELL BLAKESTON

This month we graduate to a short film with a commentary. To compensate for the complication of another dimension we have made the visuals particularly easy. Nevertheless, they can be telling and gripping—thanks to the commentary.

Next month, we will be considering a *slightly* more elaborate picture; but this month we have only exterior scenes (except for the simply contrived silhouette shot in scene 19), and our exteriors should raise no continuity problems.

Well, we *had* to have one crime film in our series—so here it is! But you'll find it's got a twist. I suggest that the best way to tackle making this film is to become thoroughly familiar with the commentary by reading it aloud several times, and so getting the feel for the pauses in narration, the speeding up and the slowing down of the voice in order to quicken the rhythm or underline points. (I have tried, with the help of dots and spacing out to suggest tempo, and I have also inserted a few rather obvious indications of timing.)

When you start filming I suggest you time the shots by reading out the appropriate words with the appropriate pauses and stresses. In other words, make your action fit the dramatic presentation of the commentary, rather than vice-versa.

Naturally, you may find that the final matched play of images and words (*when recorded*) does not correspond exactly to the setting out of the printed scenario, where the lay-out in columns is arranged so that words are assigned to particular scenes. Still, it won't matter if there's a certain amount of overlapping or under-running (the words from one scene carrying over to the visuals of the next, etc.), since the story has been constructed to allow the maximum liberty in this respect. It is possible that here or there a point may be lost, but that's a small matter compared with losing a headache!

If you haven't got the means of recording a commentary, I suggest you might like to film the story and present



it with a live commentator *who has assiduously rehearsed his part*. You would, of course, arrange for him to be screened from the audience, and supply him with a desk-lamp giving a subdued and concentrated light on his script.

Candidate for Murder

Scene 1. *Fade in*. Shot of electric advertising signs, or lights over a theatre. Abruptly, they are switched out. (The assistant director must find out in advance the hour at which this happens. But it is easy to shoot signs at night, as one is photographing the light itself, and not objects in light.)

2. Scenic shot of river, with ships tied up to wharves. (With a suitable filter you could take this by day.)

3. A medium shot in an alley with a dust-bin in the foreground. A piece of paper is blown out of the bin and down the alley. (Night effect.)

4. A close shot of a thug crouching in a door-way. (The cameraman must sustain the night effect during these scenes.)

5. A medium shot of a man in evening dress, taking a short-cut home down a side street. We can see the tough hiding in the foreground: the "gent" is walking towards camera. Then the thug springs out at him.

6. A close shot of the thug and the toff. The gent has not yet had time to cry for help. The thug holds a cosh, ready to strike.

7. No more than a few frames of colour film—just red colour and no image—or dyed monochrome. They will give the audience the psychological effect of a knock-out blow.

8. A close shot of a boy's feet running. (We are now back to daylight.)

9. A medium shot of a newsboy, running up garden path. The shot is taken from doorway of house, and boy runs towards camera, throws paper out of picture (towards camera); and then turns on his heel and runs back.

10. A close-up of the morning paper, lying on the front door-step.

11. A long shot of a suburban road. People are coming out of their houses on their way to work.

12. A medium shot of people queuing up for an early bus.

13. A medium shot of a city man, calling a taxi.

14. Shot, from a low angle, of a crowded tram swinging past the camera.

Live commentators were a feature in Oriental cinemas before the war. They became famous for their individual skill, and some of them achieved the popularity of film stars. So you, too, if you decide to commentate, may find new paths to fame!

(*Slow*) "After midnight, a great city seems to become very quiet.

"But it's often at this time that the most violent and appalling crimes are committed.

"Murder, for instance . . ."

Music.

Music.

Music.

Music (preferably with crescendo here).

(*If possible add an effect noise—such as the crash of cymbals—to the music here.*)

"Then, in the morning, the world may hear . . .

... what happened while the world was sleeping."

Silence.

"Perhaps the murder is a front page headline; or perhaps it's just a paragraph tucked away among the snippets.

"But, as you go to your work, you may think about the thing which has happened.

"And sometimes you may wonder . . .

... if ever you'll be the unfortunate who stumbles on someone in the night . . .

13. Shot of factory workers arriving on their cycles. (Taken from factory gate.)

16. Scenic shot (taken from an upstairs window) of a jammed street in the city.

17. A similar shot to 16, taken in another street. (If possible, an opposing view.)

18. Similar to 16, in another street.

19. A close shot of a window, taken from inside the room. The curtains are blowing in the breeze. A man, back to camera, comes into picture, and stands at the window, peering out. His silhouette is held, almost immobile, against the commentary, so that the length of shot in itself creates tension.

20. A medium shot of the front door of a house. Man in overcoat, with slouch hat pulled well down over his eyes, emerges and walks away with a brisk furtiveness.

21. A pictorial shot of a wall, and the shadow of a man, who is walking towards it, growing larger.

22. A variation (different location, different camera angle) of 21.

23. Another variation of 21.

24. A travelling shot (taken from a car) of the man in the slouch hat hurrying down an empty street. He is facing the camera.

25. A long shot, taken from the roof of a house in the same street. The man is walking away—a tiny and solitary figure who vanishes in the distance.

26. A medium-close shot of the man in the slouch hat, standing at the corner of a street. A little man in a cap hustles up to him. He is holding out an unlit cigarette, asking for a light.

27. A close-up of the man in the slouch hat. His face, shadowed by the hat, looks sinister and alarmed.

28. A close shot of the two men at the corner of the street. The man in the slouch hat brings a box of matches from his overcoat pocket. Then, impulsively, he thrusts the whole box into the other's hands.

28a. A close-up of the little man in the cap. He is holding the matches up in front of his face. He is saying something like: "Hey, mister, don't you want your matches?"

29. Shot of the man in the slouch hat, running away. (This shot is held to cover end of music and re-commencement of commentary.)

30. Low-angled shot, taken from side of track, of a train thundering towards camera. Then the wheels go flashing by.

... someone who's so desperate that your life means nothing to him.

"Yes, every morning you go to work ...

... and then ... one day ...

... you'll be missing ... All the others will be there ... but ... you'll be missing.

"Umph! you've thought of yourself ... But have you ever given a grain of sympathy to—the murderer? (Faster) Oh no, I'm not going to make a plea for the criminal ... But ... I know ... he's a human being, too.

(Deliberate) "I know what it feels like to be hunted. There's no rest and there's no peace for the murderer. In your home, you feel trapped ...

"And when you get outside, it isn't any easier ...

... although you try to tire yourself into forgetfulness ...

... by walking ...

... and walking ...

... and walking.

(Faster) "Yet you can't walk fast enough to escape from something you're carrying around inside you—your fear.

"And if anyone speaks to you ... your heart begins to race ..."

Music.

Music.

Music.

Music.

Music.

Music.

(Wearily) "Yes ... you run, and you run ..."

(Faster) "And then perhaps you think ...

... you'll take a train somewhere, anywhere ...



31. A long shot outside railway station.
32. A medium shot, showing man in slouch hat approaching one of the station entrances.
33. A close shot of a policeman, standing in the station archway. He is in shadow.
34. Same as 32. The man hesitating, then turning back.
35. Same as 33. The policeman steps forward into the light.
36. Same as 7.
37. Long shot, looking down on a square in a big city. (Say, Trafalgar Square.)
38. Shot on public steps, people ascending and descending.
39. Panorama of the city from a height. (Say, Westminster Cathedral.) The camera slowly rakes over the view.
40. A medium shot of a coffee stall. The man in the slouch hat walks into picture and gives an order.
41. A close shot of the stall-keeper, drawing a cup of tea, putting a sandwich on a plate, etc.
42. A close shot of the fugitive, gulping his tea guiltily.
43. A close-up of the plate and cup: sandwiches half finished, tea half drunk.
44. Same as 41. The stall keeper picking up the plate and cup; and then glancing quickly out of picture, as if thinking: "I wonder what was biting that fellow?"
45. Same as 3.
46. Same as 2.

... just to get the hell out of it.

(Slower) "And then you remember that the stations are the first places the police watch ...

"And you haven't got the nerve."

Silence.

"Yet you don't know what you can do to save yourself ... Everywhere you are threatened ..."

The cymbal-crashing effect.

"Of course ... of course you know that a city is full of millions of people ...

... and that it ought to be easy to hide among them ...

"But all the time you wonder how much the millions know ... about you ... (Faster) Have they got posters outside the police stations with details about you? You daren't go and look. But perhaps all the others know ... (Slower) What chance have you got against millions of spies?

"All the same, you have to make some contact with the world. There are times when you are driven ...

(Deliberate) "The devil of it is that so long as you are not on the move, you feel you're in danger.

"You dread scrutiny ...

(Faster) "Ten to one, you beat it before you've satisfied your hunger ...

"And you know that the whole blasted thing is a vicious circle—that you're making yourself conspicuous ... But there's nothing you can do about it ... (Slower) And there comes a time when you can't even summon up the courage to go back home.

"You feel ... you feel that somebody may be waiting for you there ... And so you have to roam and prowl and dodge by night, as well as by day ..."

(Faster) "There are moments when you long ... just for an end ... You're tired of being a hunted beast ... But it isn't always so easy in a big city."

47. Shot of the river water, as seen from a bridge.

48. A close shot by the parapet of the bridge. The man in the slouch hat is looking down at the dark, swirling water. (We know he is thinking of throwing himself in.) He ponders for a few moments and then moves wearily off.

49. Same as 47.

50. A large close-up of the fugitive, his face filling screen, so that we feel we are listening to his thoughts in the voice of the commentator. He is in bad shape, unshaven, etc.

51. A close-up of the lamp hanging outside a police station . . . the famous blue lamp! (Night effect.)

52. A medium shot outside the police station. (Night effect.) The man in the slouch hat drags himself into picture and goes into the station.

53. A close-up of a policeman, head and shoulders, against a black background. (We want to suggest this is inside the police station.) He is listening, nodding. Then he sighs heavily, as if bored, and smiles wryly.

54. Same as 52. The man coming slowly out of the station.

55. A closer shot on the man with the slouch hat. He stops; and looks straight into camera.

56. Same as 51.

57. Same as 3.

58. Same as 1.

Fade out.

Music.

Music

Music.

(*Deliberate*) "And as the days pass, you take on the outward appearance of your inner guilt . . .

(*Faster*) "No, damn you, you can't tell me anything about it . . . I know what one has to do . . .

"In the end . . . one has to give oneself up . . . just to find some peace . . .

(*Slow*) "Yes . . . I've confessed . . . to hundreds of murders . . . (*Faster*) The police just laugh when I come to them. They say I'm crazy . . . a man who just imagines things . . .

"They say there are lots of people like me who make a confession every time they read about a murder. The police use a lot of psychological jargon; and they've threatened to have me shut up in a home, if I confess again . . .

"But I wonder what would happen if I ever did commit a murder? Would they go on refusing to believe me? . . .

"You see, one night . . . And then maybe you'll read about it in your morning paper . . .

"And perhaps after what I've told you, it'll be your turn to be a little more imaginative . . . Perhaps it'll be your turn to think yourself into the murderer's shoes . . .

"And all the time it'll be me who's done it . . . That's funny, isn't it? . . . But I'll be sorry for you—you'll have hell . . . Well, you know . . . it . . . could . . . happen . . . It's happened to me—hundreds of times . . ."

THE END

"I'm almost afraid to tell you what happened next . . .

. . . in case you don't believe me". It's the leading character in "Strange Incident" speaking. "Strange Incident" is the seventh in our series of scripts and will appear next month. As in the case of "Candidate for Murder," the commentary is by one person throughout, but this time the film makes use of interiors as well as exteriors.

The final script in the present series, "Material for a Poem," a rather *recherché* piece, will—we think—appeal particularly to the film maker who likes to experiment with unusual forms in the Cocteau manner. What is it all about? some may ask. Why is the girl on the sands? What happens to the poet when he goes out into the night? But why ask? Dreams are not to be questioned in this way.

DEVELOPING REVERSAL FILM as a NEGATIVE

The Experiment: Round 1

By JULIEN CAUNTER

So far in this series we have been doing two things: introducing the business of experimenting and finding out that the difficulties are by no means as insuperable as they might have seemed at first; and secondly, detailing a good selection of information which will serve as a general guide.

The moment has at last arrived for us to begin the actual experiments. The chosen example (as if you didn't know) is the processing of Reversal Film as a Negative. I hope to show you, by describing how I went to work, how fascinating it is to wade through a problem, patiently fitting together the clues that may (or may not) lead us to the answer.

All creative work like this has its moments of depression, but the excitement of Winning Through and doing something that we have worked out for ourselves is reward enough. There is so little spirit of adventure these days that something of this sort is about all there is left for those not in a position to tackle the crossing of the Atlantic in a barnacle-made-for-two.

This, and the subsequent articles, describe in condensed form the three processing schemes that were tried. Other schemes were thought of and abandoned: there is not enough space to go into them, or for me to tell you any of the numerous interesting facts that I unearthed in my searching sessions (for instance, that it is possible to desensitise a film so that it can be developed in broad daylight).

To save quoting full titles of the books



most frequently consulted, the following abbreviations are used: DP—"Dictionary of Photography"; BJ—"British Journal Photographic Almanac"; PCC—"Photographic Chemicals and Chemistry"; PCU—"Photographic Chemicals and their Uses"; DV—"Developing."

The Problem. When we develop reversal film as a negative we find that the anti-halo backing is not dissolved away and the negative looks heavily fogged. How, therefore, to remove the backing?

First Queries. What is the backing layer made of, and where is it? We soon find where it is: it is obviously not on top of the emulsion, and by scraping the celluloid we can tell it is not on the celluloid side. Therefore it must be *between* the two, and chemical treatment will be required to get at it. If we can find out what the backing is, we can find something that will dissolve it.

A Starting Clue. In BJ, Formula section, we read that the anti-halo coating is dissolved away in the reversal bath: this is usually potassium bichromate and sulphuric acid. Right, that can be our first experiment—to verify it.



This is the set-up in the darkroom just before the white light is switched off and the dark green switched on, ready for Experiment 3.

Result: No image at all. The experiment, done again, gives the same result.

Sobering Thoughts. What happened to the image? The reversal bath must, after all, have done something to the emulsion. Reduced the speed of it? De-

Experiment 1. Cut off four frames of reversal film, fogged to light but not developed. With your wire hook, lower this strip into the reversal bath. **Result:** The anti-halo backing disappears in 7 seconds! (at 65°F.). The emulsion is untouched. (I used Gevaert 9.5mm. Super Pan.)

Rumination. The reversal bath is usually described as a strong oxidiser. It is also called a silver solvent in DV, chapter on Reversal Development. Could the black layer be silver? The suggestion sounds odd because, with films, I have never heard of any backing other than a dye layer. However, if it is silver, then we should be able to dissolve it in a reducer like hypo and ferricyanide. Check:

Experiment 2. Repeat Exp. 1, using a normal hypo and ferricyanide reducer. **Result:** The backing disappears; plus, of course, the creamy emulsion (dear, dear!). Clear film left. **Conclusion:** If the backing is not silver it behaves very much like it. Anyway, the job now seems simple: using the reversal bath, we get rid of the backing *before* development and then give the film normal negative treatment.

Experiment 3 (in the darkroom). About ten feet of reversal film have been exposed in the camera: we cut off a strip of four frames and pass it through the sequence of test tubes shown in photo. above: (1) reversal bath 10 secs.; (2) rinse; (3) clearing bath 1 minute; (4) wash $\frac{1}{2}$ minute; (5) normal MQ development; (6) rinse; (7) fix; (8) wash $\frac{1}{2}$ minute and put to dry. **Result:** The image is so faint that it almost isn't there. What a blow!

Experiment 4. Repeat Exp. 3 but with longer washes between baths.

sensitised it? Destroyed the latent image? It cannot have put the emulsion out of order completely because during reversal processing a strong image can always be developed after second exposure.

Clue. But then, of course, why is the second exposure in reversal processing so long?—it is far longer than the exposure in the camera. Obviously the speed of the emulsion is drastically reduced in the reversal bath.

We write to an authority: "... the exposure to light before the second development is very much longer than in the camera. Is this because the reversal bath reduces the speed of the emulsion? If so, is there any means of restoring the lost speed? ... Do you know of any way in which reversal film can be processed as a negative? ..."

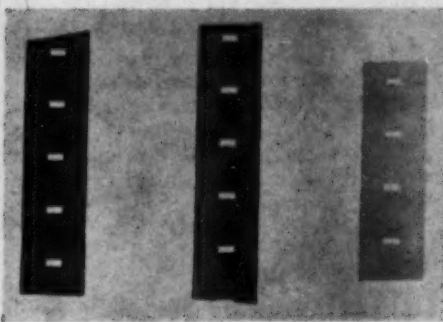
Reply: "It is quite correct that the reversal bath reduces the speed very considerably. There are no means of preventing this as the reversal bath destroys the sensitivity specks of the silver halide. The anti-halo layer of reversal films consists of colloidal silver which can only be removed with a silver solvent, i.e., the reversal bath. This would remove, of course, the negative silver picture as well. The only suggestion we can make is to use a colour developer, relying on the dyestuff image for printing."

Comments. (a) So the layer is silver. Well, now we can better appreciate the difficulties of our problem, for anything we do to the backing will also affect the photographic image. (This is all right for reversal but not for us); (b) The colour developer idea is a good clue to another scheme that we can work on; (c) A pity the silver solvent destroys

the latent image as well as the sensitivity specks of the emulsion!

Cogitation. If the sensitivity specks are destroyed by the reversal bath, it seems amazing that a strong image can be brought up in the second development. Are they completely destroyed, or only reduced to a low speed? Suppose we could re-sensitise, would the latent image return?

Let us look up hypersensitising. In DP three methods are mentioned: an alcohol and ammonia method; the mercury vapour method; and exposure to weak light for a long period. The second and third methods can be used after exposure, but even the greatest



Left to right, the results of Experiments 5, 6 and 7, for comparison of fog and faint images.

increase of speed mentioned is only four times, and that is not enough.

Inspiration. In DP we notice, under 'Bromide Paper,' a method of restoring the speed of old, stale and even fogged bromide paper. The plan is to bathe the paper in a permanganate-and-sulphuric solution, then in 2% sodium sulphite solution; and the speed of the revitalised paper is then half that of fresh, and the paper can be used again. This sounds hopeful, especially as permanganate and sulphuric together are a silver solvent.

Second Thoughts. But (knock me on the head!) the latent image must disappear altogether in this scheme because the whole of the emulsion, whether it has had light on it or not, is brought back to a uniform speed. So we have come to a dead end. To continue we need either: a silver

solvent that does not destroy the latent image, or a re-sensitiser that increases speed by much more than four times.

Flash-forward. What I did was to go ahead with the colour development idea, a totally different line of thought that will be chronicled next month. The interesting thing that happened during one of the clue-hunts on colour developers was that I came across a stirring piece of news in an old publication called "Practical Photography and Amateur Cinematography." The chapter was on 'Orthochromatising and Hypersensitising Ordinary Plates,' and the exciting bit was that the hypersensitising gave an increase in speed of about 25 times with an Ordinary slow emulsion.

Flash-back. Whether or not this would work on a panchromatic emulsion that had been rendered slow we would have to see.

Experiment 5. Stock Solution: dissolve 7 grains of Silver Nitrate in 137 minims of distilled water. Add 3 minims of pure hydrochloric acid, and after stirring add 320 minims of 0.88 ammonia (that is, full strength ammonia). The thick precipitate of silver chloride formed when the hydrochloric acid is added dissolves again in the ammonia. Working Solution: Distilled water 3½ ozs., Stock solution 1 minim.

Doesn't this proportion look rather far-fetched? — 1 minim (roughly 1 drop) in 3½ ozs. of water? This 1 minim is supposed to do the hypersensitising! At first I have the idea that I must have read it wrongly, but I cannot arrive at a different interpretation: so off we go. The processing scheme is: 10 seconds in bichromate-sulphuric. Rinse. 1 minute in clearing bath. Rinse. 5 minutes in hypersensitising bath. Rinse for one minute. Develop in MQ. Rinse. Fix. 1 minute wash. Dry.

Result: The backing has gone, of course. The test piece is strongly fogged in patches but there is a faint, recognisable image among the fog. Then I realise an error of mine—in the excitement, for the sensitising bath I have used the full strength stock solution instead of the diluted working solution. I also conclude that the fog is probably encouraged by insufficient washing

between the main baths, through my not having the strength of mind to wait to see the result.

Experiment 6. Repeat *Exp. 5* with the first and second rinses made up to 4 minutes each, clearing bath 3 minutes, and third rinse 2 minutes. *Result:* Test piece not nearly so heavily fogged this time; and the image a little stronger, although shadow detail is missing. Then, another blow! I have again used Stock Solution instead of Working Solution (a week has elapsed between *Exps. 5* and *6*—time enough for me to forget. Clumsy!)

Experiment 7. Repeat *Exp. 6*, this time using Working Solution. Even more care taken with the washes—two test tubes for each, including distilled water in the test tube immediately before and after the re-sensitiser. Re-sensitising has 10 minutes instead of 5. *Result:* No fogging at all. But the image is much too weak to use. Heigh-ho! And there we are.

Conclusion. There are several ideas that we could follow up if we were so inclined: (a) try various strengths of silver solvent to see if we could minimise destruction of latent image; (b) try to find a silver solvent that will not destroy the latent image, or only slightly; (c) try various strengths of hypersensitiser; (d) try a developer such as Meritol Caustic (Johnson's) which makes the most of gross under-exposure as well as giving fine grain; (e) try intensifying the ghost image; (f) see the effect of giving extra exposure in the camera; (g) see if it is possible to protect the latent image from the silver solvent. Difficult? Time and patience only are needed. Never a dull journey to work!

I did not follow up any of these items because I felt that even if I were successful I would not fancy a process that needed nine different baths. In cold weather, keeping even three baths at the same temperature is no joke. The process should be simple. Let us not admit defeat but look forward to *Round 2. Onward!*

Next month: Colour-forming developers. Julien Caunter takes us step by step in his (and our) experiments which will help every amateur to acquire painlessly a useful knowledge of the chemistry of cinephotography—a knowledge that has wide applications in all branches of cine work.

“I Enjoyed

Well-known film makers invite

There can be few amateur film makers who, after giving a show of their own films, have not been maddened by the admiring remark: “What a good lens you must have!” And among family audiences there is always someone who, with the most charitable intentions in the world, will blandly hand out flattening backhanded compliments.

We have asked a number of folk well-known in the amateur film world if they would tell us what was the most devastating comment made on their own films or film presentations. The replies they have good-naturedly given make an amusing symposium of Remarks Which Could Have Been Better Put.

Clubbed

I WAS very diffident about showing my family films on club nights because some of the more vocal members were



Measuring camera distance for a shot for “People of Paper”. Fourfold film about paper dolls which come to life and dance. Animating the dolls proved too difficult, so live figures were used.

Your Film, But . . . "

u to share their best jokes

scornful of anything which smacked of baby-on-the-lawn. So I made an idyllic fictional romance which the club liked well enough to include in a Ladies' Night programme. My wife sat through it stolidly and then commented: "Quite nice. But what a pity you had to waste all that film!"

R. H. ALDER.

These You Have Loved

I HAD put on quite a big show in a friend's house, with projector and twin turntables in a curtained recess, sound reproduction being via the friend's radiogram under the screen. "Very nice", said one of the friend's friends, "and very nice music. How lucky the wireless programme fitted the films so well!"

H. A. V. BULLIHD.

Excuse Me, Your Slip's Showing

I HAD spent a long time—it was in my earlier professional days—assembling a difficult and involved sequence, and we were all in the theatre viewing the results. I felt rather pleased with myself because I had worked out a reasonable arrangement for the mass of uncatalogued material. At the end of the showing there was silence. Then the director leaned over and said: "Here—you can borrow my lighter".

JULIEN CAUNTER.

Crusty Port

FOR the opening sequence of a cruise film I made a special journey to the port to take shots from the shore of a boat setting out for intercutting with those taken from the boat. Fortunately I was able to film the very boat I had travelled on. "Of course", said the knowledgeable amateur in the audience,

"to get a really effective opening one ought to make a special journey to the port to take shots from the shore of another boat setting out. No one will notice they're not the same."

LESLIE M. FROUDE.

Well Connected

I HAD taken a great deal of trouble over a film I had just screened to the family. As I rewound it an elderly member of the audience, gazing abstractedly at the projection equipment, delivered her verdict: "Isn't it wonderful the way he knows how to connect up all those wires!"

J. G. GASKELL.

Sparkling Cyanide

I WELL remember the lady who praised a farce I had directed. "I'm so glad", I said, "that you thought it was funny".

"Well, not exactly funny", she replied, "but so interesting".

TONY ROSE.

Enquire Without

I THINK your instructional films are so clever," said the lady in the audience. "They make me feel I know all about the subject when all the time I know practically nothing".

GEORGE H. SEWELL.

Gloves Off

FOR Apex Motion Pictures I wrote "Poor Jenny is A-weeping". Location shots, filmed at Ilfracombe, included a sadistic clergyman strangling his girl-wife, his landlady being lured to Lantern Cliff to be thrown off the top because she had discovered the body, and her husband, arriving too late to save her, delivering a left hook to the parson's jaw which sent him crashing to the rocks below. At a "premiere" for the family, one of my aunts said with asperity: "I never saw anything so silly! After all, everyone knows that Ilfracombe is a select place!"

LESLIE WOOD.

Have you an amusing story to tell about one of your own shows—a comment or criticism which, though you can laugh about it now, rather took the wind out of your sails at the time? If you have and don't mind sharing it, we shall be glad to hear from you.

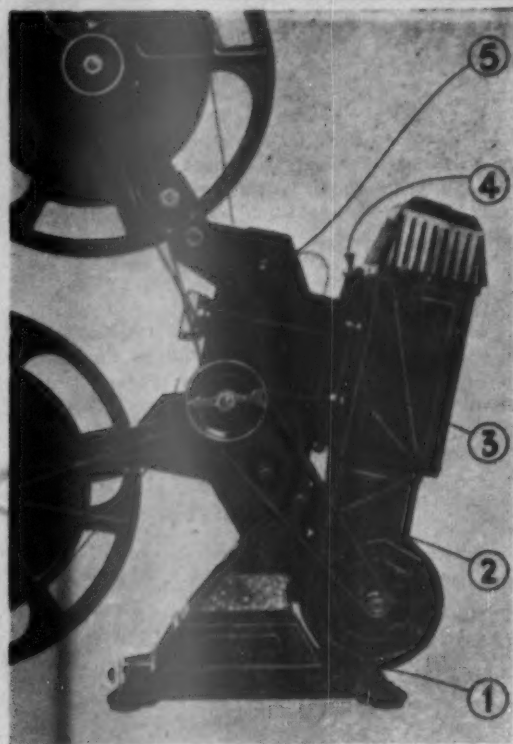


Fig. 1. Back view of 200B with 900ft. reel arms. Note that both reel arm belts are crossed. Key: (1) Shorting plug in position (see wiring diagram). (2) Screw securing lamphouse body. (3) Back cover screw. (4) Shutter casing. (5) Top sprocket bearing.

The 200B was probably the best value ever available in the way of projectors. Its performance was first class, it was very well made, and it at once captured and retains a high place in the affections of amateur cinematographers. The fact that numerous such machines are running with great success as dual-gauge projectors and have been converted to sound-on-film merely confirms these claims. The average amateur gives one or two shows per week. If that is your output you can expect your 200B to give satisfaction for another twenty years, provided it is looked after properly and adequately lubricated.

Perhaps it should be said right away that it suffers from two minor drawbacks and one serious disadvantage. The former are loss of bottom loop and appearance of sprocket hole on the screen. The latter is flicker. But these things can be cured, as explained below.

There must have been thousands of 9.5mm. enthusiasts who graduated, as I did, from a Home Movie or Imp or Kid

HOW TO OPERATE AN

There are thousands of 200B projectors still giving excellent service today, but since instruction manuals are difficult to come by, the user may not always get the best out of his machine. Here are full details of its design and performance, plus operating hints and other data not to be found in the textbooks.

to a 200B. I well remember the amazing change in quality when I showed *The White Hell of Pitz Palu* on it for the first time. Unsuspected detail in the chasm sequence came brilliantly to light. For this was the supreme advance in this machine—bags of light. A six-foot picture is easy. Indeed, with a silver screen less than 4 feet wide there is too much light in a fully-darkened room, and it is this that accentuated the flicker trouble.

Design: Optics

Typical compact Patheoscope optics: the objective lens fitted as standard is of 32mm. focal length, giving a picture four feet wide at a throw of 16 feet, and *pro rata*. The lamp is a tubular type, 30mm. dia., with E.S. cap to which the Pathe T-piece is secured, providing in effect a pre-focus type of cap. The maximum wattage is 250. The lamp-house is comparatively small, $2\frac{1}{2} \times 2\frac{1}{2}$ ins., but is asbestos-lined. A forced draught is secured by an impeller on the motor spindle, through a straight vertical duct.

Gate

The fixed channel is in contact with the emulsion side of the film, correctly, and is thus on the lens side. The back hinges open about 30° towards the lamp-house, on a very loose or "floating" hinge, and tension is well applied through two central springs on pillars.

There is no framing adjustment: this is not necessary on 9.5mm. If you have the misfortune to acquire an ill-adjusted machine that shows a sprocket hole, take out the two screws securing the gate assembly to the mechanism-plate, carefully coax out the assembly, taking care not to let the tension springs and their washers fly off, and then *slightly* ease the

MAINTAIN THAT GRAND
OLD WARRIOR.

the 200B

By D. COLLINS

four screws in the corners of the fixed channel and move this channel *upwards* if the sprocket hole showed at the *top* of the screen, and vice-versa.

Each sprocket hole is 0.04 in. deep, so if you were seeing a quarter on the screen you would have to shift the channel 0.01 in. If the amount seen is really trifling, you may be able to get enough adjustment in the two screws that secure the gate assembly to the machine : try this first. In any case, mark the position at these points before stripping.

Film Path

Conventional for two-sprocket mechanisms. Both spools rotate anti-clockwise. Rewinding is most effective : you simply switch two belts, and both spools rotate clockwise, the top arm spindle being then driven by double-reduction belting from the motor.

Some operators find they get trouble due to loss of bottom loop. This could be caused by maladjustment of the lower sprocket cradle, but in practice it is almost always due to the lower spring belt driving the take-up being either too short or dry, or both. It should be wiped with a rag *just* moistened with machine oil, and it should be so slack that the spindle can easily be rotated between finger and thumb, against it.

In other words, the take-up should be so slack that it will *only just* wind up the film sufficiently tightly to avoid sloppiness. This especially needs watching if

900 ft. extension arms are fitted, as can satisfactorily be done. But I advise against exceeding the 900 ft. size.

Mechanism

The motor drive is connected by rubber belt to the first shaft. This drives, by 1-to-8 reduction gears, both the lower sprocket shaft and the second shaft, the latter carrying a helical gear which drives a helical pinion on the shutter shaft at 8-to-1, and another gear which drives an idler on the third shaft and thence the top sprocket shaft. The second shaft gear also drives the claw cam shaft. This admirable arrangement gives a concise gear train with all shafts rotating at either one rev. per frame or one rev. per eight frames.

The claws are attached to a 2-inch bar, with sliding pivot at its lower end and its upper end given the in-and-out motion by an eccentric pin on the cam shaft and the pull-down motion by a cam held in contact with one face only by means of a spring. The pull-down occupies about one quarter of the cycle, and the acceleration is restrained to prevent film snatch and excessive wear ; but in point of fact this spring-retaining permits a good motion even after a considerable amount of wear. A small flywheel is attached to the claw cam shaft : the mechanism is very light and very silent : when running light it "whispers".

The shutter fitted has two blades each covering 100°. This means only 32 alternations per second, and flicker is pronounced when the screen is bright. A blade of 90° will, however, just cover the pull-down, and I advise the fitting of a new shutter, consisting of one 90° blade, two 60° blades, and three spaces each of 50°. This admittedly reduces the light, but only by 2½%. It is an excellent compromise. To remove flicker completely but at the expense of greater light loss and knife-edge adjustment, the best set-up is 85° blades and 35° spaces as

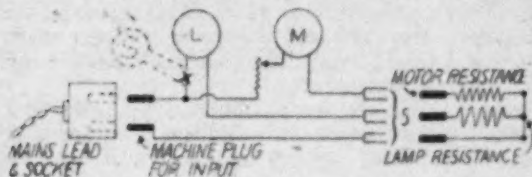


Fig. 2. Wiring diagram for the 200B. Machine sockets (S) take the dual resistance on type 2 or the shorting plug (types 1 & 3). The lead to the lamp should be broken at X when an independent switch is fitted.

recently mentioned on p. 530 of the October issue by reader F. J. Jones.

The new shutter should be cut from thin sheet aluminium, carefully balanced, and fitted with great care to ensure no ghosting, as the 90° blade will only just cover the transit. To get at the shutter, which is in any case essential if there is ghosting, it is only necessary to remove the seven nuts and bolts around the casing—they can be replaced in any order—and the single bolt and washer just above the pivot. Matt black paint should be applied to the new shutter.

Motor

This is slung in die-castings below the lamphouse, the speed control and the commutator being on the operator's side and balancing respectively the duct and the blower at the other side. The casing holes at the operator's side are large enough to permit entry of a thin stick with clean cloth to give the commutator a clean.

If a thorough glass-papering (finest grade) of the commutator becomes necessary because of excessive sparking, the whole motor can be dismantled if care is exercised. There are no pitfalls or re-assembly snags, though it is quite a big job, and a bit ticklish for the inexperienced.

Electrics

There were three standard models :

- (1) With mains voltage (i.e., 200, 230, or 250 V.) for both motor and 250 watt lamp.
- (2) With 110 volt motor and 200 watt 110 volt lamp, for use with resistance, AC or DC.
- (3) With 50 volt motor and 50 watt 200 watt lamp, for use with transformer on any AC mains.

One could also get 12 volt or 24 volt models. The great majority were type (2), the wiring diagram for which is reproduced at fig. 2. The change for type (1) and type (3) was simply that the three sockets S were shorted by a special insulated shorting plug, after which type (1) just plugged into the mains whereas type (3) was fed via a transformer.

In spite of its extra 50 watts, the mains model gave a good deal less screen light than the others, due to spread of high-

voltage filament. Type (3) gave a considerably brighter picture than type (2), for the same reason. This trend reaches its peak in the Gem.

The 200B is much improved by breaking the lamp lead, as marked at X, and inserting a switch. This permits the correct projection technique of having the light on only when the film, as opposed to the leaders, is running through the machine; it also allows of rewinding without wasting light and lamp life. The base wiring is easily reached by undoing the four screws under the projector base. The wiring is very easy to follow from the diagram.

Operation

Lacing is quick and easy : I prefer to do it with the claws protruding, then one gets the knack of shutting the gate in the sure knowledge that the claws are engaged. The spring cradles are very effective. Inching is by the first shaft pulley, at the back. Loop size is best kept to a minimum. Tilting is superlatively simple, the machine being so well balanced about its central locking pivot. There is no reverse or still-picture device, but over the past twelve months I have *never once* used either feature on my Bolex G.3.

Cleaning

The gate, sprockets, and cradles should be carefully cleaned at least for every show, the gate preferably after each reel. With a 9.5mm. wide card strip pushed through once between reels the work need take only three seconds.

Lubrication

The motor (one point each end, that away from the operator being at the back and halfway up the blower casing) and the two spool arms, need one drop a month. The others, all mechanism points, need one *small* drop every four hours' running. Take off the operator's side cover to reach the claw cam shaft, and the second shaft and the two claw pivots and cam face. Also this side, the first shaft and the lower sprocket shaft. One hole in the top casing feeds the top sprocket shaft.

At the back of the machine, the first shaft and the top and the lower sprocket shafts; remove the back cover to reach

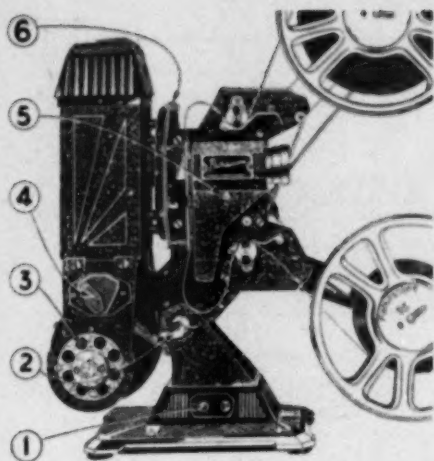


Fig. 3. Operator's side of standard machine. Both reels must rotate anti-clockwise. Key: (1) Mains input plug. (2) Tilt screw. (3) Motor commutator cleaned through these end-cover holes. (4) Motor speed control. (5) Mechanism cover nut. (6) Shutter casing.

the second shaft (behind helical gear), claw cam shaft, third shaft, and one each end of the shutter shaft. So in all we have 8 points at the back, 7 at the front, and one on top, total 16. Rather a business, but a quick drill once mastered is well worth carrying out. One small drop each: there should be no "oil spread" around the lubrication points.

Repairs and Adjustments

I have never experienced any trouble with my 200B, except for loss of lower loop, cured as explained, but when examining a friend's machine recently I noted the following points:

Oiling had been good except that the second motor point and one mechanism point—second shaft, back—had obviously been overlooked. One electrical con-

nection in the base was loose, causing a slight light tremor which could cause weird noises in a sound conversion.

The lens barrel was bone dry, instead of carrying a trace of vaseline which reduces juddering and so aids smooth focusing. The gate channel was badly corned with emulsion. Once this starts to build up the effect is insidious. It was necessary to remove the gate assembly, and work away with a moistened cloth till the hardened emulsion deposits were removed. Hence the advice to give a push-through clean after every reel, and a cloth clean before each show.

The lamphouse cover had been broken but successfully repaired with Durofix. The condition of the chromium plating and the enamel was very good, except that the latter was beginning to break down at the corners of the lamphouse. 106049 is this particular machine—the serial number is stamped at the back of the lower spool arm pivot.

In buying a secondhand 200B, insist on a demonstration show. If the picture is steady and bright and the machine runs quietly, you can be almost sure all is well. Remember that flicker is inherent but should disappear when the machine is speeded up to about 20 to 22 frames per sec.

A second test, against excessive wear, is to remove the front and back mechanism covers (these are retained by a single small chromium-plated knurled nut and screw, respectively) and see that the lift of the first and claw cam shafts is negligible, and that there is no more than very slight backlash at the helical gear drive to the shutter shaft. If O.K., you can safely buy what is certain to remain a good and faithful projector.

Index Cards for Shooting Records

A number of readers have asked us for details of the shooting records used by Mr. W. M. Van Emen in the production of *A Nursing Story*, and mentioned by him in his article on the making of the film. These records are 3" x 5" index cards which are filed with the processed spool and referred to during editing. Each card has space for details of 24 shots: No., type of shot, subject, frames per second, light, meter reading (Highlight and direct), lens, stop, filter and date. They are printed for him—and printed well—by a patient of one of the hospitals of the Woolwich group who, though stricken with paralysis, supports himself by work of this kind. Any reader who would like similar index cards or cards produced to his own specification should write to the printer: Mr. S.

Carter, 57 Wrotesley Road, Plumstead, London, S.E.18.

Sound Recording

H. D. McD. Ellis, M.A., M.I.E.E., will lecture on "Some Features of Amplifier Design for Recording Equipment" on November 24th at the Royal Society of Arts, John Adam Street, Adelphi, Strand, W.C.2. Other London lectures include "The Application of Magnetic Coatings to Film Stock", by G. F. Dutton, Ph.D., D.I.C., at E.M.I. Studios Ltd., 3 Abbey Road, N.W.8, on December 6th; and "The Crystal Pick-up with particular reference to Long Playing Records" by S. Kelly on December 20th. All meetings begin at 7 p.m. Admission is by ticket only. Details may be obtained from the Hon. Secretary of the British Sound Recording Association, R. W. Lowden, "Wayford", Napoleon Avenue, Farnborough, Hants.

THESE EASILY MADE

Extension Arms

WILL CONVERT YOUR PROJECTOR TO
800ft. CAPACITY

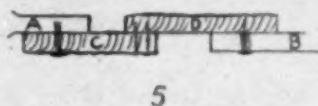
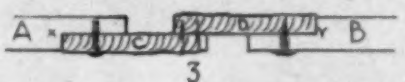
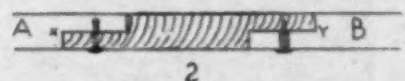
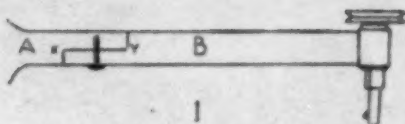
Reels of 800 ft. capacity or larger are becoming increasingly popular but there are still large numbers of projectors which will take only 400 ft. reels. There are also a lot of people who, like myself, do not need to use the larger reels often enough to warrant the expense of getting something made up commercially.

I have solved the problem by making wooden extension pieces which give accurate alignment and can be made without any mechanical skill beyond that needed to cut a piece of wood in two and putting in some screws. The machine is a Kodascope EE, but the idea has a fairly wide application. Figure 1 shows the reel arm, which is detachable from the machine by taking out the metal screw at the lapped joint. The arm can be used at a greater distance from the machine, thus getting the additional clearance, by fitting in an extension piece of wood as at Fig. 2. It must be made very accurately so that the faces at X and Y of the lapped joints remain in accurate alignment.

This can be done quite simply, however, if two pieces of wood are used, C and D (Fig. 3), of which the adjoining faces are true, so that X to Y is a perfectly straight line. The outer surfaces of the wood may be rough, but can be planed if a finished appearance is desired. The two pieces C and D are easily made from a short length of machine planed wood, about $\frac{1}{2}$ in. thick. It is sawn through lengthwise; accurate sawing is not necessary.

C and D are held together by two screws. The end C is fixed to the machine by means of the original metal screw, a hole of the correct size being drilled through the wood. The piece D is fixed to the machine arm by means of a short wood screw passed through the hole already in the arm into the wood D. A fairly large washer is also used in order to give a better grip on the metal arm and avoid damage to the crackle finish.

The linking ends of the driving belt are opened a little so that the ends can be unhooked easily. For the large reels a separate piece of belt is hooked in to enlarge the belt enough to stretch the greater distance. There is no need even to remove the belts from the machine.



The lower arm is adapted similarly, except that I found that in order to clear the base of the machine the arm had to be carried a little more forward. This was done by making a crook at the junction of the two pieces of wood as in fig. 4.

It takes only a few minutes to add the fitting or take it down. The small parts, consisting of the two wooden fittings, with wood screws and washers in place and two short lengths of spring belt go into a small box. An important point is that the machine is in its original state if you want to dispose of it. The same idea can be adapted to any machine in which the arm hinges, even without the lapped joint, as in Fig. 5. This applies, for example, to the Filmo 57.

Sprocket

16mm. Film Index

Many hundreds of 16mm. sound and silent films of interest to cine societies, film appreciation groups, schools, etc. are listed in an index compiled by Wilfred E. Bedford, secretary of the Tooting and District Co-operative F.S. and John Minchinton of the Goldsmith's College F.S. Titles are listed alphabetically with details of length, sound or silent, country of origin, date when made, director and library. It is stressed that this index is neither exhaustive nor a collection of the "best" 16mm. offerings, but it is certainly a useful compilation, detailing not only the films available from commercial libraries but also those which are loaned, free of charge, by the sponsored film libraries.

Consisting of 31 foolscap pages of duplicated typescript, the index is available from Mr. Bedford at 28 Fishponds Road, Upper Tooting, London, S.W.17, price 1s. 6d.

FILMING INDOORS

with simple lighting

Although the exposure data is for 9.5mm., the methods outlined below apply to all gauges, yielding first class results with the simplest of equipment.

By PHILIP JENKINS

Amateur filming indoors is most easily done by the light of Photofloods. The No. 1 Photoflood lamp costs 2s. 3d. and has an average life of two hours, but since it is used for only a few minutes at a time it will last through a surprising amount of filming.

Photofloods should always be used in reflectors, for these direct the maximum amount of light on to the subject. The flat-sided and highly polished Kodaflectors tend to throw a bright "hot spot" in the middle, and a less illuminated area round it. In contrast to this, the parabolic or curved reflectors with a matt aluminium inside surface throw a much more even flood of light, but of lower intensity (usually only just over half as much as with the Kodaflector).

If the people to be filmed will be moving about, it will be necessary to light a fairly large area—you can't very well have them walking in and out of brightly lit patches. The parabolic matt reflectors are therefore generally considered easier to use for movie work.

It is best to use a fast film such as Pathescope VF or Gevaert Ultra Pan, because then you can have the lights far enough back to cover a reasonable area evenly, even for an $f/3.5$ lens, and slight changes in subject-to-light distance will make relatively little difference. But if you work with the lights close in, a very small variation in the position of the subject can make a very great difference in exposure.

Natural lighting always appears to come from one direction. For a picture to have a realistic appearance, you must give the impression that all the light is coming from the main source, although in fact several lights are used at a time.

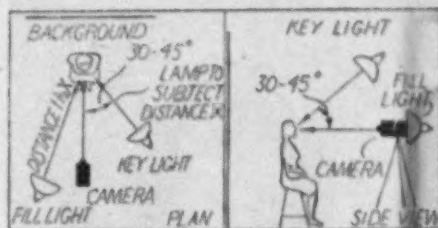


Fig. 1. Simple lighting set-up employing just a key light and a fill light.

The main source is called the *key light*. A good general rule is to place it at an angle of 30 degrees to 45 degrees to the side of, and 30 degrees to 45 degrees vertically above, the camera axis (fig. 1). With the light in this position, the "roundness" of faces, etc., will be brought out.

The key light alone, however, does not illumine the shadows, so one has to have some light directed on the shadow side. This light—the *fill light*—is less intense on the subject than the key light; usually it is about half as strong, this lowering of intensity being due to its greater distance from the subject. It is generally placed on the other side of the camera from the key light, and not much higher than the camera, and its job is to fill the shadows with enough light to make them look natural. The amount of light in the shadows can be varied by moving the fill light closer in or farther back.

The proportion of key light to fill light can be varied according to the film used. With a contrasty film such as Pathe PSP or Gevaert Microgran, one has to keep the lighting soft; that is, use a ratio of key light to fill light of perhaps $1\frac{1}{2}$ to 1. Using softer films such as



Fig. 2. The frame enlargement at top left shows the effect of using the key light only, the one opposite it the fill light only, and the third the two together. The lights were placed as shown in Fig. 1 overlaid.



Pathe VF, Gevaert Ultra, or Bauchet, the lighting can be "harder", and the ratio of key light to fill light can be as much as 3 to 1 or sometimes more. The simplest lighting set-ups need only the two lights—the key light and the fill light. Fig. 2 shows the sort of results given by this set-up.

If we have enough lamps we can use them to help "kill" any shadows cast on the background and to make the subject stand out from it, for if the background tone is the same as that of the subject's face or clothes, the two will tend to merge. The background should normally be lit with about the same intensity of light as the subject.

If you are lucky enough to have one or more baby spotlights, use them for back lighting, placing them high up behind the subject, and a bit to one side so that the light will not shine into the lens (figs. 3 and 4). If necessary use a lens hood and/or hold a piece of black card near the lens to screen it. I like to have plenty of back lighting—it gives sparkle—but it can only be properly

produced with spotlights. Don't try it with floods because you are almost certain to get light in the lens.

The intensity of light on the subject depends on the distance of the lamp from it. In technical language: the light varies inversely with the square of the distance ("inverse square law"). If a lamp is moved twice as far from the subject, the intensity on the subject will only be a quarter (i.e., two squared) of what it was. If moved to three times as far away, the light will be reduced to only one ninth (three squared).

So if you have two lamps of equal intensity (e.g., two Photofloods) then for a lighting range of 2 to 1 the fill light will be almost half as far away again

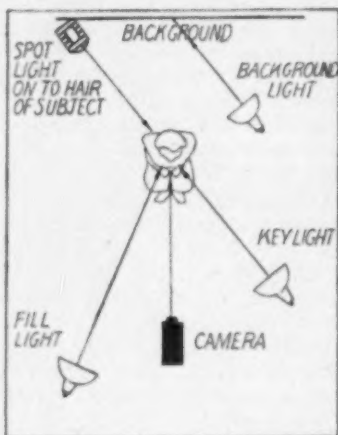


Fig. 3. Set-up for four lights. The spot and background lights are a great help, but they are not essential.



Fig. 4. How a full scale lighting range is built up. Above (col. 1), the key light only; col. 2 (top to bottom) the fill light, the back light in the hair, the background light, and finally, the effect of all these lights on together.



(actually $1\frac{1}{2}$ times) as the key light. But obviously you can't move a lamp too far back, or you will not have enough light to give proper exposure.

To determine exposure you can either measure the light with a photo-electric meter or, if you haven't got one, compute it on the basis of lamp-to-subject distance. The incident light method of taking readings gives the most consistent results. You hold a large sheet of clean white blotting paper (say 12 in. x 10 in.) immediately in front of the subject and point the meter straight at the paper (fig. 5). Twist it about until the meter reads the maximum light value—and take care not to cast a shadow of the meter on it.

Now multiply the indicated exposure by 8. The easiest way to arrive at this is to set the emulsion speed on the meter calculator at one eighth of normal, and then to read the stops off directly. Thus, instead of my usual rating of Weston 40 for Pathe VF Pan, I set the calculator at Weston 5. On a meter which is scaled for Scheiner speeds, subtract 12 degrees (e.g., 28 degrees Scheiner would become 16 degrees Sch.).

This incident light method, for which credit goes to Smethurst, has the advantage that it enables any meter to be used for measuring incident light and, moreover, brings the reading sufficiently high on the scale for accurate working.

But what if you have no meter at all? First, let's assume you have just one Photoflood and that you use it in a



Fig. 5. Measuring the incident light by holding a sheet of clean white blotting paper immediately in front of the main part of the subject. The reading of the maximum light reflected off the paper is divided by 8; alternatively, the film speed can be set to one eighth of normal.

reflector which will always have the same efficiency, provided it is kept clean. The light it gives at a specified lamp-to-subject distance will thus be repeatable at any time.

You have only to shoot a test roll at a fixed aperture—say $f/2.5$ —with a suitable range of lamp-to-subject distances. When the film comes back from the laboratory, you will be able to determine just what lamp-to-subject distance gives correct exposure at the aperture used. Alternatively, you can alter those two variables interdependently, according to the inverse square law. Any mathematically-minded friend will work out the stops at various distances for you, after the manner of the tables given below. The job takes only a few seconds on a slide rule.

Measuring exposure from one light source only is easy, but how about when

you have a fill light which is helping to illuminate some areas lit by the key light? There's no difficulty because with the average lighting range of about 2 to 1, switching on the fill light cannot make more than half a stop difference to exposure.

In practice the difference is rather less, because the fill comes from the other side of the camera from the key light, and their outputs are not entirely additive. In any case, one can always work with a fixed lighting range, say 2 to 1 or $2\frac{1}{2}$ to 1, so that the effect of the fill light is constant and does not have to be considered when computing exposures. Back lighting does not have to be taken into account, provided it is only there to light up hair, etc., nor does the background illumination affect exposure.

In preparing the data for the exposure tables, I standardised on a lighting range of $2\frac{1}{2}$ to 1—the fill light being $1\frac{1}{2}$ times as far from the subject as the key light. With the set-up shown in fig. 1 I measured the light intensity with photofloods in three popular types of reflectors. The film used was Pathescop VF Pan.

TABLE 1

For No. 1 Photofloods in Kodaflectors

Distance of key light from subject	Stop required for Pathe VF Pan	
	One lamp in reflector at each lamp position	Two lamps in reflectors at each lamp position
ft.	f/	f/
2	6.8	9.4
$2\frac{1}{2}$	5.4	7.6
3	4.5	6.3
4	3.4	4.7
6	2.2	3.2
8	—	2.4
10	—	1.9

These tables are computed on the assumption that the fill light will be half as far away again (i.e., $1\frac{1}{2}$ times)

TABLE 2

For No. 1 Photofloods in parabolic matt reflectors

Distance of key light from subject	Stop required for Pathe VF Pan	
	One lamp in reflector at each lamp position	Two lamps in reflectors at each lamp position
ft.	f/	f/
2	5.2	7.5
$2\frac{1}{2}$	4.2	6
3	3.5	5
4	2.6	3.7
6	—	2.5
8	—	1.9

from the subject as the key light. The figures apply to a room with medium light walls; a room with dark walls may need slightly wider apertures.

Only the distance of the key light from the subject is given because (for the fixed lighting range of approximately $2\frac{1}{2}$ to 1) the fill light will always be half as far away again from the subject as the key light.

Note that Table 1, for Kodaflectors and similar straight-sided and polished reflectors, applies only when the subject is static. The intensely bright central patches thrown by the Kodaflectors are trained on the face of the subject. The bigger No. 2 Photofloods, which have an Edison screw cap and a life of six hours, will give an *even* flood of light of approximately the same intensity as the centre of a Kodaflector illumination at the same distance, if used in the usual

parabolic reflectors. Hence Table 1 can also be used for No. 2 floods used to illumine moving subjects.

If you take care to measure the lamp to subject distances accurately, you will get surprisingly consistent results with these tables. Indeed, your meter-owning friends will think you have joined their ranks! And if you have yet to take your first indoor shots, you can congratulate yourself on the fact that the best time of the year for simple interior family shots—Christmas—is now approaching. But if you are a beginner, it is not advisable to film an actual party. It is safer to have party incidents staged specially for the camera so that you can have everything under your control.

Still Photography to the Aid of Cine



Although this simple method of producing titles quickly and effectively is especially suitable for those who have a Cine Kodak titler, it could easily be adapted for use with other equipment. The materials required for making black and white titles or, with a little more trouble, coloured titles on a red, green or patterned ground are: a backing paper from a used roll film, 120 or 116 size, white titling ink and coloured inks if desired.

To make white titles on a black ground: write or stencil the title on the black "inside" of the backing paper. If spaced about 4 in. apart, twenty titles can be made on one 116 size paper. They are photographed in the normal way. The paper can be drawn through the titler between exposures or, if movement is required, while the camera is running.

Coloured titles are made in the same way, except that the title is drawn on the red

side of the paper (or green from panchromatic films). If something more artistic than a plain background is required ingenious patterns can be woven very simply with a ruler, compasses and coloured inks or crayons. A tartan effect is particularly pleasing.

Some care must be taken to space the titles so that the exposure numbers are avoided although in one case I incorporated them with a very novel effect. I followed each shot of a number, which was drawn into position in the frame while the camera was running, with a still photograph which "came to life." The still can be either an enlargement of the first frame of the shot, or a still taken from the same position as the cine camera. I repeated the process for the next "seven exposures" until the familiar "STOP" and dots appeared. These were followed by "The End," bringing my little film to a close.

G. C. Beeby



Five volumes of the Encyclopaedia Britannica and the ironing board are indirectly responsible for my building a home cinema. Their presence in the lounge to support my newly-purchased G.B.-Bell & Howell 601 projector did not altogether win the approval of my wife. She told me to "go and play in the attic".

Thus the idea was born. I first thought of having a sort of "barn cinema"—my house is named "Brook Barns"—with oil lamps and sand on the floor, but the size of the attic—I could get a 60 ft. throw—decided me to embark on something more ambitious. And now I have a theatre, spacious projection room and cocktail lounge. Perhaps I ought to add that although it did cost, with the equipment, £1,000, I am wholly an amateur.

Gold and green were chosen for the colour scheme in the theatre which seats up to twenty-five people. The proscenium, designed by an architect friend, is built of sycamore with columns and fountain unit finished in orchid pink. The curtains are gold satin—quite neutral for colour effects and ideal for providing the greatest possible light intensity. They are operated by a commercially-made draw curtain unit.

Several experiments were needed before the fountain unit was a success but with the aid of a garden type fitting I was able to keep the jet to reasonable proportions. The circular window at the base is made of back-projection plastic, painted white, and illuminated by four 150 watt clear lamps behind coloured gelatine. A white spot above the pelmet illuminates the fountain jet. Three 250 watt spots, grouped above the projection port, and

"I don't like the idea of showing films in a lounge," she said, so I built a

Super Cine in the Attic



Entrance to the cinema is gained through the "Tudor style" cocktail lounge (top left). "Drinks on the house" must undoubtedly add to the expense of running home-shows! In the centre picture of the rear of the cinema note how the projection and observation ports and the three 250 watt spot-lamps have been placed well above the audience's heads.

ma
ic



two three-colour bank footlight units are used to light the curtains.

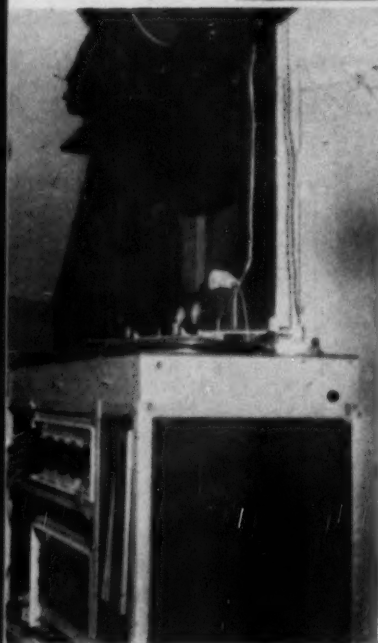
Choice of a suitable material for the screen presented difficulties at first. I wanted to place the two 12-in. speakers behind it and did not like the idea of a perforated screen. I tried woven glass but found that the imperfections in the weave were much too noticeable.

A fine Irish linen sheet, folded double, was tried next. I made a sound test with some misgivings as I had been informed that I should lose quality in the top frequencies. But no, the sound was all I wanted and the 750 watt projector lamp gave plenty of light.

The comfort of the projectionist was not forgotten. Ample space is provided for equipment and the storage of films, and my editing bench fits in without any cramping.

The projector stand, made from angle-iron, houses the four Variac transformers and switch gear for dimming and operating the lighting effects. Switch circuits had to be planned carefully for I realised that I should have just one pair of hands to operate four dimmers. The wiring was therefore arranged so that any of the effects could be switched

(Continued on next page)



The large picture on the right shows the elegantly designed proscenium with its novel fountain. The door to the cocktail lounge is at the left. The well-designed lay-out of the projection room is apparent from the fourth photograph. The 601 projector is mounted on the frame which houses the Variac dimming apparatus for the proscenium lights.

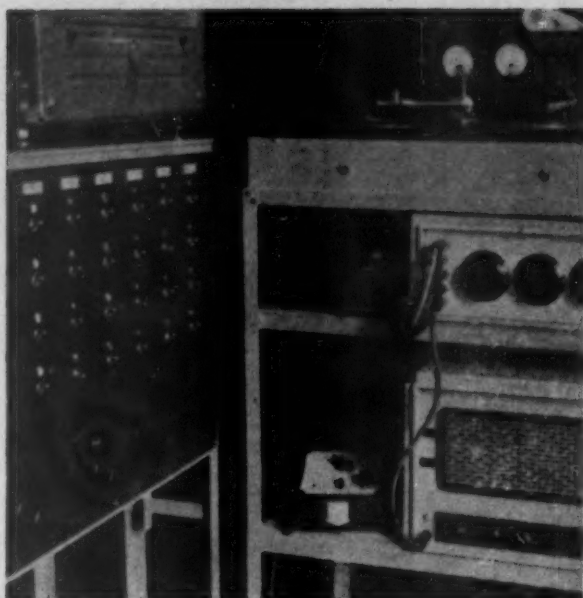
Attic Cinema

(Continued from previous page)

Sound accompaniments are provided by three turntables, two of which are seen here (right). Needle scratch is reduced to a minimum by means of special home-made filters fitted to the sapphire crystal pick-ups.

from one Variac to another. This system brought another handicap though, since the voltage output of the Variacs must be identical before an effect can be switched over without danger of blowing a fuse. Although this must be constantly borne in mind, the saving in space and their efficiency makes the use of Variacs well worth while. Ten different lighting effects can be achieved in a single programme.

A practically sound-proof projection room meant the fitting of monitor speakers for both projector and turntables. A level meter has been incorporated in both circuits. Sapphire crystal



pick-ups with special home-made filters to reduce needle scratch are used and the sound is fed into a valve mixer and amplifier. To complete the sound side, I have fitted a microphone for commentaries to my own films—yes, I make films too!

A. C. Hugh

Look to Your Tripod

This year I have remembered to give my tripod a real good "go over". Usually a neglected item, on which maintenance time is seldom expended, it does as a matter of fact repay some attention.

The pan and tilt head should be carefully cleaned and a very light smear of Vaseline applied to the moving parts: it is a first-class lubricant and surface preservative. If there is any sign of sluggishness or local tightness or jerkiness or (just as bad) excessive looseness amounting to wobble, then the offending parts should be carefully dismantled, laying them out in their correct relative positions for ease of re-assembly, and the necessary adjustment made—it generally consists of no more than restoring internal cleanliness.

Wooden legs should be treated to a rub of polish, enamelled metal ditto, but in the case of light alloy legs, which are generally channel sections or tubular, it well repays the rather tedious business of cleaning them really thoroughly, and then going over the surfaces of the metal with a cloth wrung out in Vaseline. This leaves a very thin film of protective grease over the bare metal, and prevents that characteristic white powdery decay that otherwise tends to set in, particularly when the metal is a magnesium alloy and when the tripod has been for some time in the sea air.

It pays to look after this very useful accessory because it is—or should be—a vital part of one's equipment. The difference between a film taken with a tripod and one made with a hand-held camera is quite astonishing.

H.B.

SAFEGUARD YOUR LAMPS!

Here are ways and means of protecting electrical equipment and extending the life of filament lamps.

By NORMAN JENKINS

The neat "Elf" circuit breaker is made by G.E.C.



For some time now I have been haunted by a tale of woe. It was contained in a letter from a reader who met with shocking disasters and as a result managed to spend more money on his cine equipment and its maintenance in a matter of weeks than I have paid out in twenty years. One of his misfortunes was to connect his transformer into a direct current circuit. He asked if there was any means of preventing A.C. only equipment being connected to D.C. supplies in error. The answer is, Yes.

There are two ways of doing it, and that they are not more widely known is probably due to the fact that the practice of safeguarding every single piece of equipment is usually a matter for skilled engineers and static installations. If the British Electricity Authority can put in automatic circuit breakers to protect every single piece of equipment, even lengths of cable, then there is no reason why the user of expensive projectors should not follow suit to protect what is probably representative of a greater proportion of capital.

One way is to carry a portable neon lamp. These are made up into the form of test prods, and any socket can be investigated. Voltage can be judged by strength of glow (a bit chancy, this) and whether A.C. or D.C. can be determined by the position of the glow. The Bulgin test-prod which sells at 10s. can detect: blown fuses, live wires, insulation leak, identification of mains transformers, capacitor testing, continuity, sparking plugs and extra high tension leads. It is claimed that on A.C. both lamp-electrodes glow, and on D.C. only the negative electrode glows. If that isn't the philosopher's stone, what is?

The other way is to use a circuit

breaker. Now, those of you who have visited power stations mustn't get the idea that this means a sheet steel cubicle six feet high and four feet square, needing both hands to operate it. There are circuit breakers and circuit breakers.

The type I have in mind are often fitted these days when refrigerators are installed. Similar kinds are used for what is known as 'earth leakage detection.' Put in circuit with the earth lead of a piece of equipment, they will trip out the main supply if something in the works has gone down to earth, or if the insulation values have deteriorated.

It might be considered a simple matter to connect one of these in circuit with a portable projector and let it trip out if the voltage should rise after an initial switching in on the low side of a power cut, or if the wrong circuit should have been chosen. But it isn't quite as easy as that, though so contradictory are the rules—it can be: it depends on what you are trying to do.

If you supply your projector by means of a transformer, you can cater for a rise in current and set the trip to operate at the requisite amount of overload, and that it will do, but the other side of the contradiction comes in. Such an arrangement would prevent damage due to connection to D.C. supplies instead of A.C. The rise of current would be so great and so sudden that the trip would operate very quickly.

But if you had fitted your trip in the lamp circuit it is just possible there might have been no protection at all. These circuit breakers are made *primarily* to protect small motors. Now, the overload of a motor is usually no sudden happening. The initial installation is normally made under skilled supervision and the

protection required is against creeping overload. And that means heat.

As I know to my cost, sawdust can clog up the ventilation of a motor so that its internal heat rises, its resistance goes down and up goes the current. Bearings in associated equipment can run dry and the mechanical resistance can increase: the same thing happens, the current goes up. In a current operated



The "Klipin" (right) comes from A.E.W. Ltd., price 16s. 6d.

The type 5121 circuit breaker shown above is available from Siemens-Schuckert Ltd.

device time does not always enter into the picture, and most of these cut-outs have a thermal time-lag deliberately built into them to take care of the initial surge of current on starting.

Now, you are getting to see the point. You may know that a filament lamp takes some fourteen times the current on starting that it does on running, and if the breaker does not operate at starting it isn't likely to offer much protection later. That is why fuses are not much protection. A lot of them will take time to melt and can withstand initial surges.

The most useful breaker for our purpose has a re-set knob that can be held in. This is similar to a type I came across on the Continent some time back. I was giving a show in a Belgian institution when the supply failed. The fuse box was found to be a series of these miniature circuit breakers—with knobs on. When the knob is pressed, things are as you were.

I just got someone to hold the knob in and started up the show. Everything went quite well after the initial bump of current. And what was more, I was protected for the show by a small margin—in this case the best form of protection. Incidentally, these miniature circuit breakers are very popular on the Continent for buildings of any size; they were introduced here twenty years ago to take the place of fuses, but the idea did not catch on.

The G.E.C. "Elf" is a very compact circuit breaker that has a "free handle" feature, which means that it cannot be held in against overload. Most of these with a switch dolly work in the same way and while it is excellent protection for the user—holding in a circuit breaker on a short circuit is, of course, one of the power engineer's nightmares—it does not suit our purpose altogether.

The A.E.W. people of Edgware have a miniature circuit breaker that is certainly very small indeed, being but $3\frac{1}{4}$ " long by $1\frac{1}{4}$ " wide and 2" high; ratings are available from 1 amp. It hasn't any switch handle that can be held in, and its usefulness for the projectionist is limited: the operation is internal and, to re-set, the centre has to be withdrawn like a fuse holder. The cost is low, however: 16s. 6d. A neat little window tells you whether you are 'on' or 'off.'

Siemens-Schuckert make an interesting miniature circuit breaker which has a double pole feature. Since one leg of the supply is usually very much more above earth potential than the other it is usually only necessary to have protection in the phase wire in the case of A.C. or in the positive of a D.C., if that is the one above earth by 230 volts or so.

This Siemens device has a neutral link that breaks after the phase wire has been broken and thus breaks on a dead circuit. It has an inverse time lag on severe overloads, but sufficient to take care of starting.

The Atlas High Rupturing Capacity miniature circuit breaker made by the Chilton Aircraft Co. Ltd., has many useful features and may come more closely to giving immediate protection than most of these instruments. It has a variable overload feature and a magnetic

(Continued on page 792)

A generous amount of light was needed for the interiors, filmed on Koda-chrome A, in "Only for Telling." John Boulton, who played the part of the vicar, has since become a professional actor.



By
GEORGE
STEER

AN ADVENTURE IN SLAPSTICK

The making of "Only for Telling", one of the Ten Best Films of 1949

The "British Bored Film Censors" certificate that opens *Only for Telling* tells you that the film was intended "For Amusement Only". We only hope that the fact that the making of it gave us a lot of fun may be evident in the completed production. It was not an elaborately planned epic but something cooked up to give all members of Fourfold Film Society a chance to let their back hair down and enjoy themselves with old fashioned slapstick.

The idea for the film came about in this way: a club member who had had an argument with a telegraph pole tried to explain away his black eye. No-one was inclined to believe his story, so he amused himself by embellishing it with half-truths. Finding his listeners accepting his mildly fantastic tales, he realised he had the germ of a film plot.

Only for Telling consists simply of three tales recounted by the hero who, by some method undisclosed, has received a black eye. The tales are told

to his wife, his small daughter and the vicar who has called for tea. He tells his wife that the black eye resulted from the unwise pursuit of a bag-snatcher.

To satisfy his small daughter's curiosity he spins her a yarn about his being a knight in armour who fought for love of a lady. He vanquished his opponent and then found he could not get his vizor off. A blacksmith had to prise it open. Hence the black eye. The tale told to the vicar is that, in following an individual who extracted a two-shilling piece from a church offertory bag, he got mixed up with a film company making a slapstick comedy.

To avoid the usual mixing or fade out and fade in methods of transition from his home to the scene of these imaginary escapades, a special gadget was made. It was fitted to the tripod (out of the way of the lens) and held a small shallow tray in which theatrical flash powder was spread evenly.

Buried in this powder was a tiny

length of resistance wire fixed to a short piece of asbestos string and wired to a cycle battery which provided enough current to make the resistance glow. When ignited by this glowing resistance, the flash powder burns with a vivid red flame. The effect on the screen was of a flame leaping from the bottom of the frame, engulfing the scene and then dying down to reveal the next.

When the lady first notices her husband's injured eye, she questions him and lightly touches it, making him wince. The flame roars up and blots out everything. The transition is thus directly related to the action. It vividly suggests the stab of pain experienced by the hero, obliterates the scene and makes way for the first shot of the next sequence in which we are shown how he came by the injury. This flame transition introduces each of the three stories.

The chase sequence was shot in Charing Cross Road and Leicester Square. We spent a lot of time mapping out the place and selecting camera positions from street level, verandahs and windows. Quick alternation of angle helped to give pace to the shots.

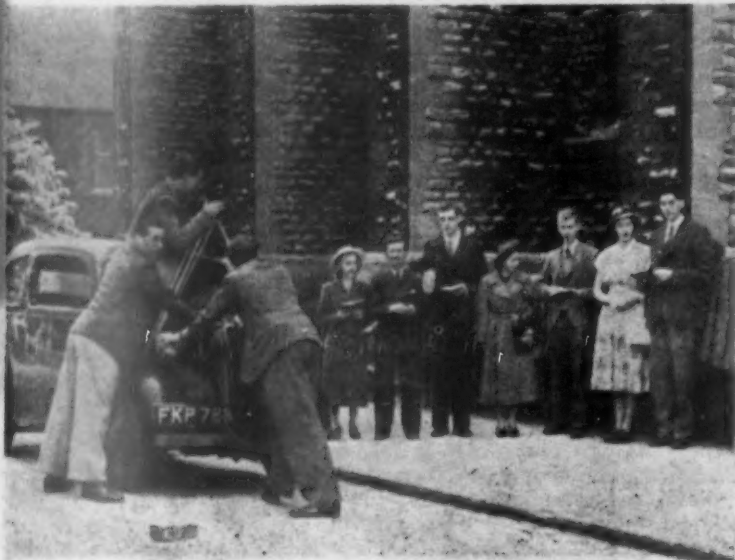
Filming in busy streets can be a problem, but we had two ways of defeating the people who stare at the

camera or make apes of themselves by trying to "get into the film". A telephone booth housed one camera set-up. For the rehearsals we hid the tripod under a raincoat, but for the actual take we abandoned caution and whipped the door open just before the actors came into view.

We didn't want the passers-by to be aware of the camera, but we *did* want them to be fully aware of the actors. After all, it would have looked odd if nobody had stopped to stare at thief and pursuer careering along. So they both shouted as they ran. The passers-by were suitably startled. Indeed, one of them ruined a shot by joining the chase and catching the 'thief'.

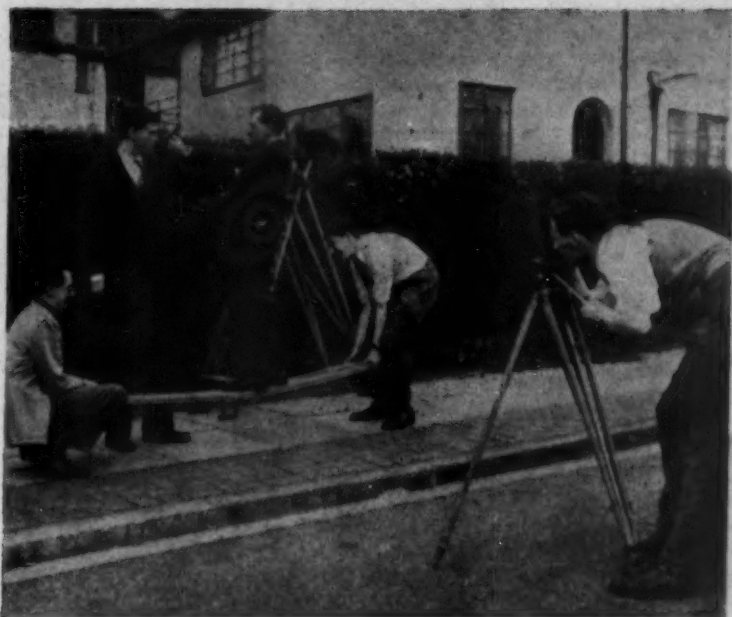
For some of the shots we used the dummy run technique. Rehearsals were carried out regardless of the folk who gathered round and gaped. Then the camera was swung round on a stooge, and all attention fixed on him. When the onlookers appeared to be sufficiently intent on his performance, the camera was quietly trained on the real actors doing their stuff.

The knights-in-armour tale told to the daughter was shot in a fairly open piece of woodland—it had to be fairly open to give us enough light (we were using Kodachrome). We borrowed the suits



Filming an interior out of doors. On the screen, the members of the "congregation" seen in medium close-up, appear to be inside the church. The passing of the offertory bag from hand to hand was filmed in a tracking shot.

On paper it seemed a good idea, but on the screen (the plank not being shown) the effect was quite unfunny, and the shot was therefore discarded. But the set-up is in itself amusing and, with plank and assistants included in the picture, may be used in a later production.



of armour from a collector, and much bother they caused the cast.

The swords were still extremely sharp and unwieldy and the suits heavy. Sometimes, when the players took a particularly vicious swipe at each other, they lost their balance. When this happened it was a two-man job to get them on their feet again. Perhaps it was the distracting effect of this which made the cameraman overlook a car parked in the background. Needless to say, the shot in which it appeared was otherwise a very good one.

The knights seem to be fighting beneath the battlements of a castle. Only the top of these battlements is shown, with the damsel in distress behind them. The view is that supposed to be seen from ground level by the two knights who fight for her favour.

Finding a building with battlements was extremely difficult. Whenever I see the shot in the film of the lady throwing a red rose down to the knight below, I smile as I recall the trouble we had in avoiding a television aerial. The building was, in fact, a Hatfield pub some twenty miles away from the scene of battle.

The custard pie sequences were great fun to make. This—the third and final—section of the film begins in a church as the collection is being taken. With our limited resources, set building was out of the question, and obviously we could not go into a real church to film scenes for a comedy. So we had some dozen members of the 'congregation' stand against an exterior church wall, and filmed them in medium close-up from a car which slowly tracked alongside them. The speed of the car had to be co-ordinated with the rate at which the offertory bag was passed down the line.

When the congregation leaves the church—we see them emerging from the door—the hero hurries after the man who has snaffled a coin from the bag. The thief refuses to part with it. There is a scuffle and it is slipped on to the pavement. A foot covers it—a foot which belongs to a tramp watching a film unit at work.

Hero gets embroiled in the proceedings. Custard pies begin to be thrown. One of them is hurled bang at the screen, blotting it out—a shock-tactics cut to introduce the following sequences which were in monochrome. We felt

that these slapstick sequences had to be in monochrome because we intended them as a sort of parody of the Keystone comedies which were produced years before colour appeared. They wouldn't have looked right in Kodachrome.

Even so, the change from colour to black and white would probably have jarred, so we dyed this part of the film amber. The shot of the custard pie filling the screen was taken from the back seat of a car. The pie was thrown at the window and stuck to it, providing the black-out without any danger to the lens.

In all, we threw sixty pies concocted from custard powder, condemned dried milk, cocoa, size and pink plaster. Much of the action was shot at eight frames a second in order to get the comically exaggerated movements typical of the early slapsticks, but the close shots of them landing were filmed at normal speed (16 f.p.s.) so as to give the impact a chance to register.

Involved in all this, it is not surprising that our hero receives a black eye. At any rate, that is the story he tells the parson who, indignant at being hoodwinked, takes a hurried leave. Hero follows him to try to make the peace.

A flight of steps leads down to the pavement. On one of them is a cake of soap left there by the charwoman (we had seen her arrive in a Rolls at the beginning of the film, the credits being superimposed on the shots of her driving up and getting out of the car).

The parson neatly avoids the soap. The audience waits—gleefully, we hope—for the hero to step on it. He does, of course—and gets another black eye. Fade out.

In making *Only for Telling* we collected the usual crop of troubles. One whole day's work was ruined by bad colour balance: we had been misinformed about the voltage of a lighting circuit. And we had to scrap quite a deal of technically satisfactory material because what seemed amusing in the script failed to raise the ghost of a chuckle when it appeared on the screen.

The last word was—and is—with the audience. When we assembled the film on the editing bench we couldn't know how it would be received—whether this situation would go over better than that one and, consequently, whether that one would have to be trimmed, so the various screenings gave us some useful data on audience reaction.



No, this is not the production unit putting on an act, but the Keystone crew who feature in the slapstick sequence. The hero gets mixed up with their filming, and custard pies start to fly.

PATENT APPLIED FOR

*A survey of some of the latest
inventions designed to provide
solutions to cine problems.*

By D. M. NEALE, B.Sc., A.C.G.I.,
M.B.K.S.

Simplicity is the keynote of all great inventions. But a simple piece of equipment is not necessarily simple to operate. The simplest cameras are usually a little more tricky to load than the magazine or self-threading models.

A perusal of current patents reveals this axiom clearly. It reveals also that the most difficult thing about inventing is finding a genuine need for something. Once the need is spotted the answer may seem comparatively easy.

We are all familiar with cameras having an exposure guide or calculator on the side. The earlier models refer vaguely to "Panchromatic Film" while omitting any speed rating. Film speeds have increased so greatly of recent years that such "guides" are little help until some check has been made to determine the speed of the film to which they refer. Thereafter it becomes a matter of giving one, two or three stops less than indicated according to the type of film in the camera.

Here lies another snag. With a magazine-loading camera you may habitually carry two or three types of stock and use them according to the subject and conditions prevailing. It is then all too easy to load with one stock and later expose for another.

U.S.P. 2,493,928 provides a very simple solution to both these problems. The patentee, K. Rath, suggests that only part of the exposure calculator shall be on the side of the camera. One scale is printed on the side of the magazine and is visible through a window

in the camera side. In this way a change of film stock results also in the use of a magazine having the exposure scale printed in an appropriately displaced position.

The calculator disc is set to allow for subject and lighting conditions and the aperture read off from (or against) the scale on the magazine. Provided the film is loaded into the right type of magazine, the calculator automatically takes account of the emulsion speed.

An interesting alternative proposal concerns cameras employing a built-in photo-electric exposure meter. Allowance can here be made for different film speeds by varying a resistance in the meter circuit. The scheme is to apply a copper strip to the side of the magazine. When this is put in the camera, it short-circuits a part of the resistance so that the meter-reading is correct for the stock in use.

In a further development, the meter itself controls the iris setting. The more advanced cameraman may object that this is not a desirable feature since, for special effects, a departure from the meter reading is often necessary. Nevertheless, there would probably be a market for a camera—however expensive—which need only be aimed, started and stopped.

Such an instrument puts simplicity of operation first. In consequence the complexity—and price—of the apparatus goes up steeply. Most of us are more concerned with getting the best gear we can at the lowest possible cost. This means that equipment must be designed to make the best possible use of the minimum number of components.

Once in a while, some new component appears which makes possible a substantial revision of established techniques. Heat-absorbing glass has already revolutionised still-picture devices, for example. The lead sulphide photocell may soon have a comparable effect on the sound-film projector.

All the current types of sound projector use cells of the photo-emissive type. Light striking the sensitive surface causes it to emit electrons which traverse a vacuum, or near-vacuum, and are collected by another electrode.

The lead sulphide cell, on the other hand, is classed as photo-conductive. The film of lead sulphide has practically infinite resistance in the dark. When light falls on it, the resistance falls and the lead sulphide conducts electricity. There is in this case no vacuum or gas through which the photo-current must pass.

In spite of this difference in operating principle, lead sulphide cells can be made as convenient plug-in substitutes for standard photo-emissive cells. As such, they usually give some increase in volume of sound output.

To reap the full benefit from these new cells, however, it will probably be necessary to tailor the projector design to suit their characteristics. The increase in volume can then be exchanged either for a reduction in extraneous noise or for a simplification of the optical system.

The optics of the conventional sound projector are critical in two respects. First, the exciter lamp must be hum-free. This means either a supply from a high-

frequency oscillator or a filament current of at least 5 amperes. In either case, the filament must not be able to cool sufficiently rapidly to follow the alternation of the exciting supply. Secondly, to focus accurately a scanning line less than a thousandth of an inch wide, the optical system must be colour corrected to some degree.

Both these limitations appear to be removed by a system described by H. J. Koeber in U.S.P. 2,498,555. This patent, the property of the Illinois Watch Case Co., proposes the use of a lead sulphide photocell so that the optics can be greatly simplified.

This cell happens to be particularly sensitive to infra-red radiations. An exciter lamp glowing only a dull red still radiates sufficient infra-red to operate the cell. In essence, the patent suggests using a bare nichrome filament without any glass envelope. Just imagine—when the exciter burns out, you can replace it with an inch of wire from your electric fire!

A low-temperature filament such as this gets over the hum problem because it cannot cool rapidly enough to follow the alternations of energising current. Moreover, an additional advantage ensues. The combination of low-temperature filament and lead sulphide cell is sensitive only to a narrow spectral band. Colour-corrected optics can therefore be eliminated. The patent describes the use of a strip of glass rod as a cylindrical lens with which to image the filament on to the film. Nothing surely could be much simpler or cheaper!

Perhaps neatest of all is the method of focusing employed. The glass rod is held in a spring clip having three legs. When a screw is tightened, the upper two legs are compressed and bow upwards. The third leg is free. Pressing on the underside of the rod and between the upper legs, it holds the rod against them and so moves it to or from the film.

The path from inventor's brain to consumer's hand is a long and tortuous one. Many false hopes die by the way, but there is always a welcome for any which live up to the expectations which these patents promote.



The Wulfrun A.C.C. publicises itself as well as local events when out filming material for its newsletter.

IDEAS

exchanged here

Letters for publication are welcomed, but the Editor does not necessarily endorse the views expressed. Address: "Amateur Cine World," Link House, 24 Store Street, London, W.C.1.

ONE MAN BAND

Sir,—May I express my appreciation of Mr. Bulleid's excellent article on Musical Accompaniment (Oct.) but at the same time offer an opposite view? With great ingenuity (!) I have modified my Collaro Microgram to play an extension speaker and have worked out an accompaniment for some old Pathe films I have. My projector is a hand-turned Pathe Ace, so that the accompaniment had to be such that it could be played—in the dark, remember! I have no separate projection box and no pilot lamp—with the left hand only, while the right supplied the motive power to the projector. And since I have only one turntable the records have to be piled on it in correct order, with the one to be played first on top. This will play havoc with the records? Yes, I know.

To test this arrangement I gave a show to some local children (and their parents). I struggled through the accompaniment for the first reel, and got on reasonably well, except for one horrible moment when the pick-up escaped from my grasp and skated right across a 12-in. disc. Then the lights went up and the biggest of the children turned to me and said: "Let's not have the music any more." It distracts your attention from the film."

ADEL, LEEDS 6.

B. L. KERSHAW.

BE DIFFERENT!

Sir,—Anyone who has a camera and a length of film has a chance to make something worthwhile, something beautiful. People like films of fire and blood, perhaps because of the dullness of their lives, but is there anything in such films that can really make you say "What a beautiful picture!", as you might so easily say of *Ninotchka*, *Paisa*, *Intolerance* or even *Marionettes*?

I have known no greater emotion than when my first film was shown. It was a tragedy and it made someone cry: me—because to me it was beautiful and very sad. To the rest of the audience it was just another film, not good, not bad.

It was a year after this that I found the way to make successful films. I was in a

jewellers. Two young ladies were looking at some rings. Suddenly one of them gave a cry and picked up a rather ugly, even crude, ring. The shop assistant was as curious as I was to know why she had chosen it. "Because," she said, "it is *different*."

In a programme on your radio there is a recurrent joke: two lovers quarrel every week, but when he says "Same time tonight", she would stop quarrelling to answer "All right", until one night she answered "No!" The effect was electrical.

In Italy we say "the highest you can reach is as high as you want to go", which is the equivalent of the English "the sky is the limit". You can make anything you want out of what you have if you use it the right way. Why not be individuals out to do something *different*, instead of following the beaten track?

Mr. Carleton (Sept.) urges you to help the progress of the cinema. You can, because you have got what it takes—the fine Ten Best films prove that. Go ahead! The sky is your limit!

INTERNATIONAL
FILMS, ROME.

EMANUELE DI FLORI,
President.

THE BOY WITH THE WOOD

Sir,—I was particularly interested in the October Leader Strip, for I, too, have experimented with a small film-producing group in a secondary modern school and, by pure coincidence, hit on almost the identical approach to film study as that advocated by Stan Reed. I enclose the script of a film made in my school. Shots 48-50 are interesting in view of your comments. (They record the same sort of action and are expressed in almost precisely the same way as the 'boy with the wood hits the man' shots in the script referred to in the October issue. A thumbnail sketch accompanies each of the 55 shots. That illustrating Shot 49 shows in careful detail 'the wood landing on the man's head' and breaking in two in the process. The script, 'The Mystery of the Old Mill', is a vigorous little production, painstakingly put together. Each shot is timed in seconds—Editor.)

I, too, approached the loaning of apparatus with misgiving. However, I risked it, and

the only slight trouble which was experienced was due to the fact that part of the time we were shooting on slippery rocks covered with wet seaweed. The cameraman slipped while carrying the camera on the tripod, and I had convulsions on the spot, since my Siemens C had been the result of much hard saving. But he hugged the camera to his chest to protect it as he fell. It was undamaged, but he was almost in tears because one of the legs of the tripod was broken. However, one of the unit repaired it in the school workshop, and all was well again!

The speed with which the cameraman and his assistant picked up the use of the camera and exposure meter and the checking of every shot ('focus—exposure—footage—winding') was remarkable. We had great fun making the film, and every problem of tide and sun helped to keep the work interesting. Of course, the result is full of imperfections (there are errors of continuity and in the exposure of following shots taken at different times—all shooting was done after 4.30 p.m.) and when they saw it the unit wanted to go out and shoot the whole thing over again!

Since I could get no help from the local education department—neither money nor interest in the project—the boys each subscribed 10s. A complete re-take was therefore out of the question on the score of cost—and time, for the film was completed only three days before the end of term, and half the unit was leaving school. The film is entirely their work, my intervention being limited to preventing film wastage and to shooting the titles, prepared by them, on my titler at home.

Stan Reed approached my Local Authority to get the work carried on, and they have promised to consider it in the estimates for 1950-51.

Congratulations on A.C.W. It still remains the best value for money in the cine world. All best wishes for your continued existence and high standard of articles.

FONTWELL, ARUNDEL. L. G. WATSON.

ELIMINATING FLICKER

Sir,—Mr. F. J. Jones states (Oct.) that he has eliminated flicker in his 200B by fitting a three-bladed shutter with blades of 85° and openings of 35°. As the 200B has an intermittent ratio of four to one, I could not believe that an 85° shutter blade would be adequate, and experiments have shown that, despite careful adjustment of the timing, there is considerable "ghosting" on the highlights.

I have since tried a three-bladed shutter

with one blade of 94° and two of 55°, leaving three equal openings of 52°. This gives practically the same light output as the original shutter on my 200B, the two blades of which are 101° each, and has eliminated flicker entirely.

NORTH BERWICK.

J. L. LOCHHEAD.

MODIFICATION FOR THE GEM

Sir,—Reader Blackett's letter "Modification for the Gem" (Oct.) may puzzle some readers, especially those new to 9.5mm. projection. As positioned, and with a 300 ft. reel of film fitted in accordance with normal projection, the additional guide roller would have no effect whatever for at least half of the reel; this being due to the fact that the supplementary roller would be right out of alignment with the film leaving the reel and the manufacturers' first guide roller.

What he has done, of course, and which can be verified by examining the illustration on page 533, is to wind his film with the emulsion outside, projecting with this leaving the front of the reel instead of the rear. To operate in this manner, the belt controlling the feed spindle would have to be reversed, and the take-up belt adjusted similarly if one wished to retain the film with the emulsion outside.

HENDON, N.W.4.

MARTIN MICHAELS.

THE UNPLANNED FILM

Sir,—I feel there is a fallacious element in the correspondence concerning unplanned films, especially in Mr. Hamilton's letter. I cannot see that there is any basis for comparing an unplanned film with a planned one, for their ultimate purposes must inevitably be quite different.

If anyone makes an unplanned film, it amounts to nothing more than that he has (either through laziness or force of circumstances) omitted to avail himself of the inherent advantages of the art of the cinema. An unplanned film can amount to little more than an album of happy snaps. A planned film is, or should be, a work of art.

By all means let us make spoolsful of miscellaneous and unrelated shots if it meets our purpose, but please let us not pretend or try to claim that such a procedure has rival virtues or is indeed in any way comparable with a planned film. It is merely a matter of which you prefer to show your audience: a haphazard hotchpotch or something in which imagination and artistry have been brought to bear.

STOKE BISHOP,
BRISTOL 9.

JACK KNAPMAN.

REMOTE CONTROL FOR THE EUMIG

Sir,—Remote control operation of a camera is always a useful refinement. The remote control adapter I have made for my electric Eumig camera consists of two "L" shaped pieces of brass strip secured by screws to a "T" insulator and wired to a miniature tumbler switch. The whole plug is passed through a hole in the cover plate and separates the long battery contact from the plate on the camera. With the switch in the "off" position and the camera button locked "on", the outfit is ready for use.

Up to twelve feet of good quality bell wire may be used with the normal battery but additional lengths would require supplementary batteries to avoid voltage drop and to maintain correct camera speed.

A slight disadvantage is that the camera runs down rather than stops dead but since this only results in the over-exposure of two or three frames it is a small price to pay for the facility of being able to take close-ups of wild-birds and animals. The camera can be made to operate at half speed by inserting a 3.6 ohm resistance in the circuit.

YARMOUTH, I. W.

R. TELFORD.

MOTORS FOR CURTAINS

Sir,—I was interested in Mr. Judson's letter on motors for curtain control (Nov.). Permanent magnet motors can be reversed simply by crossing over the main motor or battery connections. Most of these small low-voltage motors will run quite well on A.C. for short periods and, incidentally, there is really no need even to go to the expense of a transformer or transformer-rectifier as Mr. Judson suggests, because they can be run directly from the mains through a resistance. This may be made up from electric light bulbs or a wire-wound resistor can be used. This method is only suitable for intermittent duty such as operating screen curtains.

Mr. Sewell mentions how he uses one of his splicers to make temporary joins. I have always considered this practice extremely risky as one of these splices may be overlooked and let the producer down later during a presentation! I always make every one of my splices properly when editing. It is extremely rare, even when



Mr. Telford's Eumig camera adapted for remote control. (See letter opposite.)

cutting on action, that the loss of a single frame is serious and the occasional breaking down of one's finished splices enables a constant check to be kept on the efficiency of the cement, thus obviating the trouble Mr. Sewell mentions later—joins falling apart due to evaporation of some of the solvent in the cement. Incidentally, the Meopta is not the first sound projector to use the radio as the main amplifier: the Americans had one before or during the war—if I remember rightly.

WOLVERHAMPTON.

J. VERNY.

INSTEAD OF 4-PIN PLUGS

Sir,—I have noticed that some readers have had difficulty in obtaining four-pin plugs for operating mechanically driven curtains. They may be interested to know that a very good substitute is a radio valve holder and an old valve base. It is almost impossible to make wrong connections, if care is taken in initial wiring. This method is very effective, providing of course, only low current is used.

GRIMSBY.

A. E. GERMANFY.

S.O.F. EXPERIMENTS

Sir,—Since the publication of our club reports relating to our system of magnetic S.O.F., I have received a number of enquiries from interested societies. One comes from Perth, Australia, and another from Bombay. Are many clubs interested in such experiments? It would be useful to know, for if there was sufficient response it might be possible to institute a clearing house for ideas.

Apart from the pleasant acknowledgement of our efforts and the enthusiasm for details, it is pleasing to note the popularity of *A.C.W.* even in remote corners. It is difficult to understand why the Commonwealth clubs do not contribute more to *A.C.W.* in the way of stills and news, etc.

TOWER FILM UNIT, LESLIE L. JULIEN.
LEICESTER.

RECORDING KITS WANTED

Sir,—I would like to thank you for the excellent articles on magnetic recording. There is more practical information in them than in a book which cost me 45s. Since a fairly sound knowledge of electronics is surely necessary to ensure a reasonable chance of success in building the amplifier, etc., I would like to suggest to manufacturers that they put up components in kit form, with schematic diagram, for those amateurs who, like myself, are too fully occupied with their hobby to study electronics.

RYDE, I. W.

J. BULL.

The Ten Best

CARDIFF'S BIGGEST 16mm. PRESENTATION

Sir,—Since our presentation of the Ten Best, congratulations have come from all quarters. Tribute has been paid to *A.C.W.* for its all-important part and to S.-F.S. for organising the biggest 16mm. display Cardiff has known. May I add that we were praised for the very high technical standard of the show.

Excellent advance publicity was obtained. There was a B.B.C. broadcast by Capt. Gaskell, producer of *Post Haste* and several Press announcements; and an article I wrote was included in the *Western Mail* weekly feature: "Calling Young People in Wales".

We had a capacity house at the Cory Hall, Cardiff—nearly 700 attended. The Lord Mayor had promised to attend but was prevented by the arrival (at short notice) of the Minister of Supply, so his Secretary and a number of Councillors deputised. Capt. Gaskell made a personal appearance

and gave a short talk on amateur film-making.

We used a G.B.-Bell & Howell 609 arc projector, twin turntables with mixer unit and a Scophony-Baird magnetic tape recorder-reproducer. Direct current is installed in the Cory Hall so we put in a special cable, taking A.C. from a point in a near-by building.

At 62 ft. the 2½ in. lens covered the matt white 10 ft. x 7 ft. 6 ins. screen. A pair of amber spots (dimmer controlled) added to the decorative effect. Sound was distributed by three Vitavox K12/20 12 in. cone speakers, two in cabinets and one on flat baffle. We recorded commentary and music to *Nature's Way* on magnetic tape a few days prior to the display. Synchronisation was perfect.

As you will see from the *Western Mail* cutting, this newspaper's weekly film notes were devoted mainly to the *A.C.W.* film display.

As proprietor of this firm I want to express my appreciation of your public-spirited action in promoting these national competitions. It has been an honour to co-operate with you in this project and we are all looking forward to next year's display when we hope to have the pleasure of staging a show on a truly grand scale! SOUND-FILM SERVICES, R. COLWYN WOOD. CARDIFF.

On a truly grand scale! This show, the biggest 16mm. display ever presented in Cardiff, was surely quite grand enough to go on with! Those unable to attend missed a memorable experience. We have received many warmly appreciative letters from members of the audience. An extract from one of them appears below.

The film critic of the *Western Mail* describes "Post Haste" as "an enchanting, idyllic film, skilfully photographed, beautifully coloured. With no box-office to consider, it told the simplest of stories... It shows an uncanny (uncanny that is for the work of an amateur) sense of mood... and is a notable example of what a creative film mind can achieve when unhampered by the clamant demands of Box Office."

AN EXAMPLE TO THE PROFESSIONAL

Sir,—I saw the Ten Best films for the first time in Cardiff. It will not be the last. As an old professional projectionist I would like to say that the projection, both picture and sound, was an example to local profes-



"Still" co-operates with "cine" in publicising film show. This attractive display was arranged by Sound-Film Services' near neighbours, Castle Studios, Ltd., whose main business is still photography. They borrowed the G.B.-B. & H. 602 projector from S.-F. S. and devoted the whole of one window to the display for nearly three weeks prior to the show.

Part of the audience of nearly 700 which backed the Cory Hall, Cardiff, for the South Wales Ten Best premiere. Details of the show are given in letter, "Cardiff's Biggest 16mm. Presentation," on opposite page.



sional standard cinemas. Focus was superb, the lighting very good indeed. In fact, I was amazed. I had quite expected to see and hear some faults, but I cannot be emphatic enough in my eulogies of the whole evening's performance. Judging by the spontaneous applause, all the films were enjoyed by the very large audience. Congratulations to the producers, *A.C.W.* and the sponsors of the show.

ROATH PARK, CARDIFF. C. F. JUDD.

A FILLIP FOR THE CAUSE.

Sir,—May I express on behalf of the members of the Astral Cine Club their sincere appreciation of your help in loaning the Ten Best for their recent exhibition. An audience of over 300 expressed the greatest satisfaction with the evening's show. Although the hall was extremely difficult to prepare, the presentation was acknowledged to be excellent, and the show was undoubtedly a stimulus to the pursuit of the hobby in this district. Applications for membership were made at the close of the performance.

LONDON, S.W.16. S. H. COLLIER.

NO COMPLAINTS

Sir,—I should like to convey the society's thanks for the excellent Ten Best programme you sent us. We all found the films most enjoyable and feel that our audiences were equally enthusiastic. The films were shown to two full houses and we heard no complaints from anyone!

A great deal of the success of the show was due to the kind co-operation of the Kodak Works Photographic Society Cine Group, and we should like to thank them also. Although the show was in Harrow,

we had people from far and wide, one man from Durham and a detachment from the Cheltenham F.S.

Every member of the audience was given a duplicated slip listing the films and asked to arrange them in order of preference. Practically everyone co-operated. The result was: 1st, *Paper Boat*; 2nd, *Nature's Way*; 3rd, *Post Haste*; but voting was very close, even for the films not in the first three places.

We look forward with enthusiasm to seeing the 1950 Ten Best.

POLYGON F.S.,
WEMBLEY.

G. M. McKee.

ENTERTAINING AND INSTRUCTIVE

Sir,—I would like to thank all concerned for the fine presentation of the *A.C.W.* Ten Best given by the Polygon F.S. at the Kodak Hall, Harrow. As a lone worker about to make my own films I found the films not only entertaining but very encouraging and instructive; and from my experience as a home projectionist I realise the hundred and one little things that go into the preparation and showing of such programmes and appreciate the smoothness with which the performance ran.

As regards the best film, I agree with the judges. I considered *Post Haste* to be perfectly natural and was struck by the fact that the young star betrayed not the slightest trace of camera-consciousness—a problem that even experienced adults have difficulty in overcoming. The record accompaniment, too, enhanced the atmosphere.

Just one last thing: thanks for such a grand souvenir programme.

PERROTT'S BROOK,
NR. CIRENCESTER.

W. H. SPREADBURY.



The author (hand in pocket) directs a scene from "The Miracle," one of the twenty-one Ace Movies' productions which have contributed so significantly to the prestige of the amateur cinema. The society celebrates its 21st birthday this month.

DIRECTING AMATEUR FILMS

By BEN CARLETON

Some people think that a director's job is concerned solely with the shooting of a film, the drilling of the actors, calling "Action, camera or roll 'em" at the beginning of a shot, and "Cut or save 'em" at the end. But there's a lot more to it than that. Not only does it *begin* with the preparation of treatment and shooting script, but it *virtually consists* of this preparation because he must have the film complete in his mind before starting to shoot.

It is really quite essential to have a watertight treatment (e.g., a description in narrative form—but without any technical instructions—of the action and atmosphere). The script is merely a detailed version of it containing camera instructions. And if for some reason you have not been able to prepare the complete script before shooting, you can write just as much as you need for the time being, provided you have the treatment to go on. I hope to say more about this in a later article.

All the technical details should have been worked out before you begin shooting. Will this particular camera angle be possible? Can that scene be

lit as you envisage it? You will almost always have to modify your plans in some respects. Alter them if you have to while they are still fluid.

If you know what you want you can give the production crew their heads—as you ought to do. Nothing is more trying and tiring for the actors than to have to hang about while the set is being reconstructed or the technical staff completely rearrange the lighting.

Now let's assume we are ready to take the first shot. The leading players have studied the treatment and know the story and chronological order of the action. The unit stands waiting. Now that the film is virtually completed in my mind, I can't help thinking of the physical side of directing as something of a chore.

Taking the first shot is rather like the first bathe of the year. You know it will be all right when you get in but you hesitate before taking the plunge. The intimidating thing is that the first bathe is usually your own private affair but the first shot involves other people who are probably raring to go.

All the shots to be taken on one

particular setting are, of course, in the script in order of action but several of them will be from the same, or approximately the same, distance and angle. I always try to do all the similar shots one after the other, starting with the long shots which are to be taken from one particular angle. This tends to make things a little more difficult for the actors but it saves an enormous amount of time and effort, because the man-handling of lights, camera, etc., is reduced to a minimum.

The advantage of starting with long shots is that they do not usually call for sustained acting or much detailed action, so that both you and the cast can get into the feel of the film by easy stages, with the result that there is a loosening up of tension for all concerned.

Retakes are very expensive. Each shot must be got right first time. Professionals can afford minimum rehearsals and then make several takes of a scene until the director is satisfied that it is as good as it can be. You have probably heard the story of the director who made seventeen takes, saw the rushes, and ordered "Take One" to be printed.

Rehearsing can be a tricky business. The closer the shot, the more restrained the acting. Too much rehearsal can make for staleness, the actor becoming stiff and uncomfortable (mentally, I mean). The director has to judge the

psychological moment when the player has reached his peak of interpretation. After a difficult piece of rehearsing it is sometimes a good idea to have a short pause before shooting: check lights, focus, aperture—anything to take attention away from the actor for a few moments to give him a chance to relax.

It can also be helpful at times to explain to him in detail the previous and subsequent action in the film. This may give him a better idea of what he is trying to portray. But not always. I have found on occasions that the more an actor knows about the film, the less malleable he is.

I have a theory that everyone is born with some acting ability. If you have watched young children at play or can remember your own childhood, I'm sure you'll agree. People are good, indifferent or bad actors according to their degree of self-consciousness, vanity, fear of ridicule, ability to "let go" and degree of experience. Obviously, the less inhibited a person is, the better actor he is likely to be.

The good, experienced actor needs only the minimum of direction. I have found that often all that is necessary is to have a run through of the scene to get the "geography" right and then to ask the actor whether he (or she) feels like a take or would prefer to rehearse again. More often than not he prefers

"If you are a director, don't get too high hat about it." The job entails much more than putting actors through their paces. In most clubs the director lends a hand with all kinds of chores—and it is good that he should. Here is the author (centre) helping to paint a set.



to be shot straight away and allowed to interpret emotion and timing himself. He is sure of himself and feels he will give a more spontaneous performance that way.

The real testing of a director comes with the bad or indifferent actor. Film acting is a very subtle art. Sincerity is the keynote. The eyes are truly the mirror of the soul. The good director must have an inexhaustible supply of patience, tact and genuine kindness. Never, never must he allow the slightest hint of impatience or dissatisfaction to reach the player. Nor must he try too hard to get from the unskilled actor action or emotion he is incapable of giving.

Once an artiste feels he is doing badly, the director might as well give up. In correcting faults I always try to give encouragement. I say, after a rehearsal, "That's fine, but you will be even better if you do such-and-such". Or, "You've got it! If you will just pause at this bit so that it registers with the audience, it will be first class. And I think if you lifted your hand like this, it would be even more effective. Let's try it once again." And I am sincere about it.

Gently, but implacably, the director leads the actor through the scene, adding a bit here, taking away a bit there, until he is satisfied that the performer is as good as his ability and experience allow him to be.

One advantage of making a silent film is that the director can talk to the actor while the shot is being taken. This is often most beneficial to the nervous player. A megaphone is useful—not because one wants to shout but because it allows the director to "beam" his voice to the person concerned and to talk quite confidentially and quietly to him while he is performing, suggesting emotions and how he should convey them.

If an actor is so bad that the director feels he has insufficient time to work properly on him or that to do so would be useless, he can, to a large extent, still make good use of him by modifying and simplifying the action to the barest essentials, conveying the emotions to

the audience by cross-cutting, quick cutting and counter-suggestion.

Good films depend upon good teamwork—not on boosting personalities. The film is the thing. It does not matter overmuch who did this or that but whether the blending of all the talents and personalities has produced a satisfying whole.

The director is the leader and co-ordinator—just that. He does not have to be a martinet. In his hands are the leading-reins attached to the multiple talents of the unit and he leads and directs all those talents, including his own, into one channel, at the end of which is the finished film.

So if you are a director, don't get too high hat about it. After all, the film would not have come into being at all without a camera and Tom who got that sparkling photography: no one else but Dick could have designed and had erected those marvellous sets: only Harry, that *solid* performer could have given quite that piece of acting which fitted so perfectly: Mary, bless her heart, was a bit hammy but your guidance and clever cutting made her performance appear quite good. She will gain confidence on seeing the finished film and will be better next time.

You have got to be a planner. I don't care two hoots for planning and efficiency for their own sakes. I merely think that the planned and efficient way is, in the long run, the easiest way—and I am fundamentally a very lazy person.

The Inside Story

The work of the director is the subject of one of a series of one-reelers, produced by eight of the major companies, designed to stimulate film-going by interesting audiences in behind-the-scenes aspects of professional films. The first, "Let's Go to the Pictures", traces the development of film showmanship from the Nickelodeon to the Odeon, and the following three, "This Theatre and You" (the work of the exhibitor), "Pictures Are Adventure" (the family see themselves in the leading roles in well-known films) and "History Brought to Life" (cultural value of spectacular re-creations of historical events) are for the most part typical fan magazine stuff, but those illustrating technique have considerable interest for the amateur. Among them are "The Art Director", "The Sound Man" (a very good, clear account of how sound is recorded), "The Costume Designer", "The Cinematographer" (very helpful glimpses of the work of the director of photography), "The Screen Actor" (not, unfortunately, about acting but about the private lives of the stars), "The Screen Writer" and "Moments in Music". These films will be shown at monthly intervals by the large circuits

The films to be seen at your cinema this month
suggest ideas for

FUN AND GAMES

with expanding
screens and other novel devices

By LESLIE WOOD



Simple comedy in a film built round an extravagant situation
—a scene from "The Jackpot," starring James Stewart.

This being the season of jollity, the amateur cine enthusiast might indulge in extra fun and games in his hobby.

Three current films prompt this thought. All are good, well acted, skilfully produced and smoothly directed. There is no trouble with them at all—except that, in common with most motion pictures these days, they are not particularly cinematic. *The Heiress*, from the stage play, never frees itself from the footlights, while *The Jackpot*, from an article in the "New Yorker", and *Convicted*, a prison melodrama, could be done equally as effectively on a stage.

Where has the old spirit of cinematic experimentation gone? There used to be one. The original *Dr. Mabuse* was so long they used to play the first half on Monday, Tuesday and Wednesday and the second half during the latter part of the week. Wardour Street would throw up its hands in horror if anyone suggested anything so revolutionary today.

Also, they used to play that film in in darkness, with a full length overture before the first title appeared. Of recent years the only film that has had an overture, and that a brief one, was *Duel in the Sun*, but I doubt if many people noticed that it was anything more than non-sync. interlude music.

Amateurs, I feel, never make the most of their chances. They could have no end of fun with presentation alone. It

is worthwhile. Pioneers do sometimes succeed in advancing their craft.

Take screen texture, for example. Surely matt white, silver and glass beaded are not the end of the matter? The screen need not be the same for every picture. No still photographer confines himself to two grades of paper, matt and glossy. Why not a coarse textured oatmeal canvas screen for rough, tough Westerns, or a lavender tinted satin screen for romances of long ago?

The Heiress might look even nicer on the latter, for it is the story of a sensitive, unhappy girl set in the drawing rooms of Washington in 1850. Olivia de Havilland, never afraid to look her role, makes the heroine a plain, inarticulate creature. She has only one attribute—money. Montgomery Clift says he is in love with her. Her father, Ralph Richardson, insists Clift is only in love with her money.

The outcome is good theatre, even if it is not quite superlative cinema. How effective it might have been had the drawing rooms occupied the normal screen area and the Washington Square exteriors been accorded a screen size half as big again! The Stoll Picture Theatre in Kingsway used to put a supplementary lens unobtrusively over the projector for certain scenes and

quietly draw away the black borders by machinery until the screen expanded to fill the entire proscenium arch of the great ex-opera house.

This effect was notable in flying pictures. Huge planes roared and zoomed in combat right across the stage or came head-on to the audience as large as life.

Something of the kind might help make *The Jackpot* even funnier than it is, and it is very funny indeed. James Stewart and his screen wife, Barbara Hale, are radio contest fans. A sponsored programme rings telephone numbers at random and asks quiz questions. The winner gets a store-full of prizes. Stewart spends hours by the phone waiting for such a call.

At last it comes, and he wins. He wins everything under the sun, including a pony, a grand piano, hundreds of wrist watches, three years' supply of frozen foods, the services of an interior decorator, and his portrait done in oils. The things go on piling up. There is a caravan, hundreds of shrubs, endless grates of beer and a swimming pool stacked on his front lawn.

Walter Lang quietly points the moral that you can have too much of a good thing. Stewart is haunted by tax demands and becomes a spiv in the department store where he is employed. He has to sell his own surfeit of prizes instead of his employer's goods. There are amorous complications from portrait painter Patricia Medina. An expanding screen would make the scenes of the

neighbourhood jammed with largesse even more striking than they are.

The same applies to *Convicted*, the gripping story of a prisoner (Glenn Ford) who proves that he is an honourable man, neither allowing himself to degenerate to his fellow prisoners' level nor betraying their trust in him, even when Prison Governor Broderick Crawford knows that he is aware of the identity of the murderer of a stool pigeon and offers him a parole if only he will talk.

The prison yard scenes, with their hooting mobs, the attempted prison breaks, the vast steamy laundry in which Glenn Ford works, all would be more impressive on an expanding screen. As it is, it is exciting stuff in the usual Big House tradition.

Rene Clair once divided a scene into three vertical strips in *Les Deux Timides*, thus showing the activities of three diverse characters simultaneously. I wonder if anyone has ever experimented with the idea of showing two different but related scenes *side by side* on a double-width screen? Two projectors would be necessary, of course.

Let us take a Western. On the right we have the interior of a log cabin, on the left the wide flung hills and the bad men who are riding down on the all unsuspecting inmates. Griffith invented parallel inter-cutting to show the two. That was revolutionary to audiences who had hitherto only known the stage and its 'one scene at a time' technique. If, in the very early days, cinemas had boasted more than one projector, I wonder if Griffith might not have developed the double or even treble screen idea?

Think what it would mean in a film like *Morning Departure* if one screen opened up *above* the usual one. In the submarine on the sea-bed on the lower screen we should see the trapped crew fighting to keep fear at bay, hoping against hope that rescue will come, while, above them, we should see the surface of the sea and the rescue craft reluctantly abandoning operations.

Experiments with screens have been few. There used to be a cinema in Dulwich which showed its pictures on a saucer-shaped screen. It was claimed



"Convicted," in which this shot appears, is exciting stuff in the usual Big House tradition.



The camera is about to grind on Ralph Richardson playing a scene for "The Heiress."

that it made the picture stereoscopic. It certainly increased distortion for those sitting at the sides!

At the Capitol in the Haymarket, now The Gaumont, the picture used to be projected on a plaster cyclorama. There were no black borders; the picture simply created its own margins. The idea was useful for colour lighting, particularly in fire scenes when the central black and white picture was tinged with the dull red glow which crept round the cyclorama.

A news reel theatre in a London terminus used a mirror instead of a screen. Projectors were housed above it and threw the picture on to a screen on what would normally be the back wall of the circle. By projecting thus and tilting screen and mirror so that they coincided, the *apparent* throw was doubled and people in the front had the illusion that they were looking at a screen set far back.

It seems to me that the amateur might experiment with a similar idea. His screen might be a normal one set in the middle of a big mirror. Around his projector would be large drawings or

three dimensional models or cut-outs bearing on scenes in the film. By illuminating these faintly via a 'dimmer switch, they would be reflected in the mirror round the screen. Between times, the setting could be replaced, without the audience being aware of the change until the light was brought up, when an entirely new "atmospheric" border would appear round the screen.

Most amateurs tend to regard the commercial cinema's technique as perfection, whereas many people in the business would like to be innovators. They seldom get the chance because of the demand to standardise the product so that it occasions the exhibitor no trouble.

The old race of showman is extinct. Today's cinema manager is a head clerk surrounded by insurance cards and ice cream sales returns. The amateur, in his home or film society's premises, if they are fortunate enough to possess them, is as free as the air to experiment. Even an experiment which does not come off is fun and games while it is being tried out.

ODD SHOTS

SELECTED AND PRESENTED BY GEORGE H. SEWELL, F.R.P.S.

Hot Under the Colour. Mr. A. D. Whitling, of Sydney, New South Wales, protests against my use of the word 'tinting' to convey the idea of over-all colouring of the film base, and thinks that 'staining' would be a better word. He agrees that 'toning' is not applicable.

The dictionary definition of a tint is a 'variety of a colour made by mixing it with white', i.e., what we would call a diluted or 'weak' colour. Film base which was weakly coloured in this way was known as 'tinted base', and gave a 'tinted background' to pictures. Hence the perpetuation of the term in describing methods of dyeing to obtain the same effect. 'Staining' is less accurate inasmuch as it includes the application of colour in full saturation or brilliance. The use of 'tinting' in connection with the touching up of photographic prints also arises because tints rather than full colours are used.

Incidentally, Mr. Whitling says he has had considerable success with Soloid Photographic Stains which he obtained in tablet form and used with the

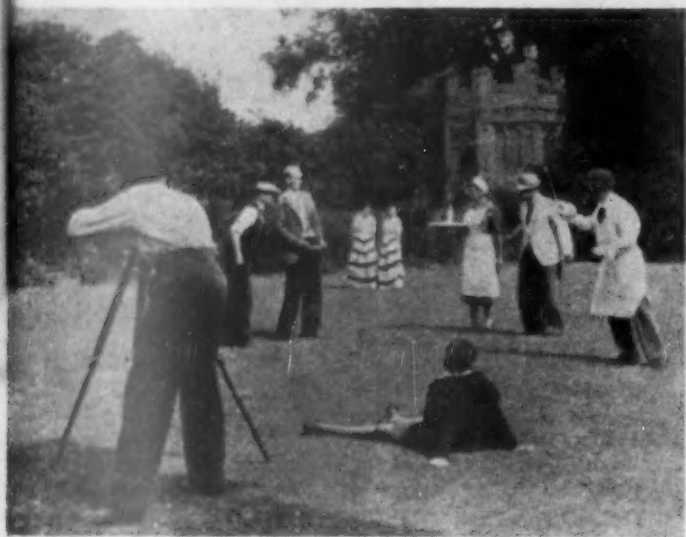
addition of a few drops of acetic acid, without which it was most difficult to obtain even results.

Mr. Whitling is an old hand. He started photography 60 years ago, when he used to sensitise his own albumen, platinum and carbon papers and make his own dry plates. He started doing colour photography on Lumiere and Dufay Colour plates in 1908, and eleven years ago switched almost entirely to 16mm. colour movies.

He still has many precious specimens of the Lumiere process and considers that, at its best, the colour rendering was superior to that of the Kodachrome of today. I am sure you join with me in sending hearty greetings to this grand young man of photography and cinematography.

Image Speed. Why do close-ups give a sense of urgency? There are psychological reasons, of course, but also a prosaic mechanical one. Consider an object 20 ft. away moving at such a speed that its image would cross the screen in 10 seconds. If the camera goes up to 10 ft.

it can observe and record only half the movement, taking 5 seconds. At 5 ft. the field of movement is again halved and the image crosses the screen in $2\frac{1}{2}$ seconds.



Christopher watches with interest the unlikely characters—sexton, tourist, the Biddenham Maids, house-keeper, colonel and artist—who people his dream, while Director John Wernham lines up the Paillard—A scene in the making from the Maidstone F.S. film, "By Christopher!"

In other words the close-up image will be moving twice as fast as that of the medium shot and four times as fast as that of the medium long shot. The effect can be greatly strengthened by deliberate slowing of the camera when taking successively closer shots of the same subject. Conversely, if you want to convey a quiet, peaceful effect it may be desirable to speed the camera a little when taking the close-ups or, if you have human subjects, to ask them to move more slowly than normal.

Portable Proscenium. I read an excellent article the other day by the publicity manager of a large leather manufacturer who has a series of films he is showing to members of the industry throughout the country. The part which intrigued me most was his description of a portable proscenium. This consists of four main sections which can be assembled rapidly and easily to give a rigid support for the screen at a height which has been worked out as suitable for a seated audience: an adequate surround for the screen with the portion down to the floor filled in by a curtain; ornamental proscenium curtains with his firm's monogram on them, operated by a small electric motor; a limited range of effects lights with selectors hidden behind the screen surround; and a support for the loud-speaker high up above the screen.

All this can be erected and set up in any room of normal height, a lead taken to a wall supply socket and from this point a control lead taken to the projection position, where there is a small control board. Of course, this man had the resources of a wealthy firm behind him when he designed this equipment and had it constructed, but it should not be beyond the capacity of the skilled enthusiast to attain a similar result without undue expenditure.

Bad Standards. As a maker of documentaries I sometimes shudder at their ultimate fate. The other evening I was giving a lecture to a scientific society and borrowed a 16mm. version of a 35mm. black and white film I recently made. My cameraman had done a first-class job, but in the 16mm.

version the luscious tonal ranges of the original had, due to bad workmanship in the labs, become reduced to about four tones: dead black, nearly black, a grainy muddy grey and staring white.

My feelings were yet more lacerated when I went recently to a film show at County Hall, where a series of documentaries was shown on a modern projector of well-known make. Since I was a visitor, I could not interfere, even to be helpful, and consequently I spent an hour or more of supreme wretchedness. For, believe it or not, the projectionist had 'lined up' the picture so that about one eighth of it was leaking off the bottom of the screen. Apparently to counterbalance this, a frame line showed, throughout the whole programme, about one eighth down from the top of the projected image.

Finally, due to some defect either of threading or of the machine itself, a sort of frequency build-up occurred in cycles of about four or five seconds duration, so that regularly at that interval the details of the picture became doubled laterally and many of them rendered unintelligible.

It seemed incredible to me that a body of presumably intelligent and sensitive people should (a) put on a show without having lined up the machine properly and familiarised themselves with the controls; (b) be content to allow the wrong aiming and wrong framing faults to persist throughout the programme; (c) have been unaware before starting the show that the projector suffered from a serious fault.

You must have attended presentations which, as a home cine enthusiast, have caused you acute discomfort—but have you yourself been guilty? It's easy to slip into bad ways, but no less easy to get into the right ones.

Reflections. Have you thought of the interesting effects you can obtain by photographing through reflecting surfaces? Stainless steel glazing sheets that can be bent to different curvatures are a good medium. So are convex and concave reflectors. And a flat mirror misted up during the shot by means of a steaming kettle can yield attractive results.

PAGES FROM A MOVIE-MAKER'S DIARY

By DENYS DAVIS

October 1st. One of our production units has had to cancel some interior filming they had planned, and rather than waste the hiring fee for the hall they had booked, a group of our members banded together to see what could be done. The hall had been booked for a Saturday, so we decided to put on a children's film show and to run it continuously throughout the afternoon and evening.

October 4th. Six of us—more would make an unwieldy group—are to see the project through, so tonight I have just spent another enjoyable evening with Diana going through the whole show, step by step, and noting down everything to the last detail. Last job was to split everything up between the six of us and to make a *written list for each person.*

Quite a bit of the preparation will concern the sandwich-board man that we plan to employ—a most valuable aid to publicity costing less than £1 for a full day, including tips. We shall require four double crown posters for him, the work on which we break down as follows. One member is to draw the two cats' heads and the freehand sign writing, another will do all the stencilling with his Econasign outfit, a third will prepare the layouts in conjunction with the member who is to lend the films and make up the programme for us and, finally, a fourth will deliver the posters to the advertising firm. Since these posters will not be printed and so will not be waterproof, we can but keep our fingers crossed for fine weather!

October 8th. Letter writing night for the member handling advance publicity. Three local papers have to be contacted. This means three individual letters, each stressing that the attached copy is *exclusive* and has not been sent

to the other two. So three separate "stories" have to be written, each from the angle of the paper concerned. One is put into the first person for a column of local activities, one stresses that our own road safety film is to be screened (for that paper had previously published a very full review of it) and to the third, and rather more stodgy paper a "cultural" item is to be sent. All three contributions were kept short and newsy, and the request made that they be published in specific editions. (In fact, all three editors used the "copy" in full and published it exactly as requested.)

Next, the two local libraries were sent a letter about the forthcoming show, together with a neatly typed notice giving all essential details. In each case, our notice was publicly displayed a full week ahead of the show.

Lastly, a list of addresses was compiled from local reference books, and a letter sent to each person. Once again, a notice was enclosed for each contact to use as they thought fit. The member responsible wrote to all the local nursery schools, several nearby junior schools, to the Boy Scouts, Guides and Brownies, two bible classes, the Citizens' Advice Bureau and the Borough Education Officer—twenty-four local contacts in all.



"A most valuable aid to publicity, costing less than £1 for a full day."

Our cash outlay for the show was therefore well under thirty shillings, not including the hire of the hall which had already been paid.

October 15th. Two friends have for long been toying with the idea of making a portable proscenium. The show provides a spur for them. Today I looked them up to see how things were shaping. To avoid having to put up with all the dusty cables that usually have to be laid out and then rolled up for each of our meetings, they have arranged to run a six-way cable from one end of the hall to the other. A socket for the speaker is fitted into the proscenium. The curtain motor, which operates the nylon fishing line draw strings, also drives the dimmer for the curtain lights. A simple roll-up screen will hang below the pelmet board, to be stored away together with the rest of the fit-up when not required.

Curtains, trimmed with lampshade fringe, are of navy blue lock-knit material, light enough in weight to move easily yet dark enough not to reflect the projector beam during the screening. The pelmet, of the same material, unclips with press-studs for easy storage, so that the whole outfit will not take up much room when not in use.

October 20th. Written reminders posted to our helpers. Little details, such as tea for our members, torches for the usherettes, a pair of geared rewinds and a splicer to make emergency repairs must all be remembered. We plan to splice all films together on to two 1,600 ft. spools without any leaders between titles. Show to run for one hour with just the briefest of intervals between reels.

October 28th. Day of the show and indifferent weather. Not bad enough to keep people away yet poor enough to make people think of going inside for their amusement. Check up on the sandwich-board man and finally get him off to a flying start an hour and a half late! Spend the morning at the hall with Charles clearing up and getting everything ready. We always take the trouble to clear anything not essential out of the way. Today it means manhandling a piano and a cello, shifting tables of all shapes and sizes but, by

eleven o'clock, we have everything shipshape, all the chairs out in neat rows with ample gangways on either side, a folding partition unbolted to act as an emergency exit and the new curtains and lighting in place.

What a difference the proscenium makes! If you are running a club in temporary premises, let me strongly urge you make a similar set-up. If you scout around for war surplus materials and so on, the whole outfit will not cost more than £4 or so, but the difference in *atmosphere* is worth a great deal more.

One usherette, down with flu, cannot turn up but, like a good trouper, sends along another member to pinch hit for her. By half an hour before the advertised time we have standing room only! Looks as if the show will be a success despite gloomy prognostications when we told each other that we wouldn't be disappointed if no children turned up. But the Press, the local libraries and the schools did their stuff and we were kept busy all afternoon.

An officer sent along two Army cadets, with a letter of introduction, to help us out. They arrived first, helped out as ushers right through the show, and did not leave until after we had cleared away. All the children were extremely well behaved—we had been a little nervous about this—and we now feel rather pleased that we presented the very *first* film show that many of our visitors had seen (the youngest were admitted with their parents).

In local publicity we had received a good measure of the right kind. We had a lot of fun and, more than that, we now have practical knowledge of organising a non-stop film show—quite a different proposition to putting on a single performance.

If your club has half-a-dozen members with the time to spare you might do worse than try the same kind of thing. That's why I've described this little show in some detail. I hope that you will find the information of use now that the Christmas season is upon us. It's the best time of the year for children's shows. A critical adult audience can be stimulating but there's nothing like a child audience for sheer zest.



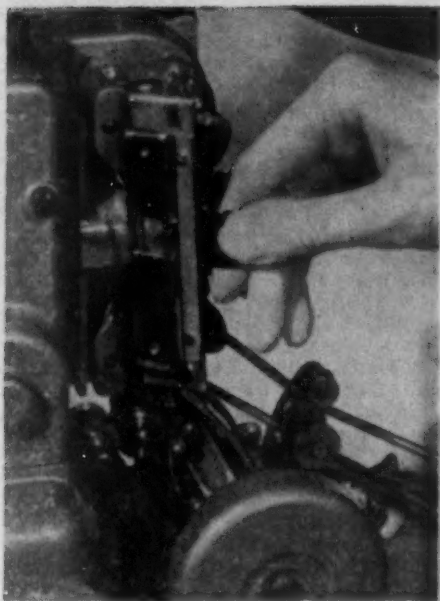
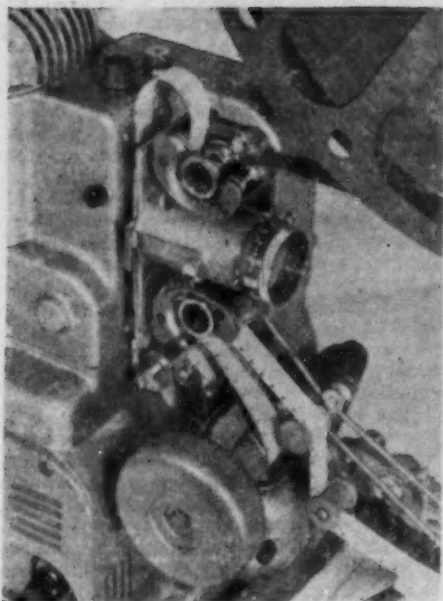
Don't Leave It Too Late

to secure your tickets for the Ten Best Shows

The photograph shows the placard, designed to make the heart of the late-comer sink, prepared for the London premiers of the "Amateur Cine World" Ten Best films of 1949. Prompt application for tickets—even for shows scheduled for some time ahead—will prevent disappointment on the night. Accommodation is limited, and the only way to make quite sure of a seat is to book it. Application should be made not to A.C.W. but to the addresses below. And please remember to enclose a stamped addressed envelope.

Enquiries are still being received from clubs and other organisations who would like to present the films in their locality. Sorry, but the three sets of films have long since been booked up. There are no vacant dates. A number of clubs who applied too late have pointed out that their requests could easily be satisfied were we to send out the films only a day or two in advance of play date instead of a week. That's true, of course, but apart from the desirability of there being plenty of time for rehearsal, preparation of musical accompaniment, etc., the exhibitor's peace of mind is a very important factor! If he has been on tenterhooks waiting for the films to turn up (and with so narrow a time margin there might be delays) it's not going to be easy for him to mount a smooth-running show.

	Date of Show	Theatre	Time	Presented by	Tickets
WORTHING	Sat., Nov. 18th	Court Room, Town Hall, Chapel Road, Worthing	3.0 p.m. 7.30 p.m.	Sussex Film Society	Tickets (1s. 6d.) from J. P. Howard, 126 Eastern Avenue, Shoreham-by-Sea, Sussex.
BUNTING- FORD	Thurs., Nov. 23rd	Secondary Modern School Hall, Bunting- ford	7.15 p.m.	Buntingford Film Society	Tickets (1s. 6d.) from A. Guest, 18 Greenways, Buntingford, Herts.
BRISTOL	Tues., Nov. 28th	Grand Hotel, Broad Street, Bristol	7.30 p.m.	Bristol Amateur Cinematographers	Tickets (2s.) from E. J. Worsell, "Ebanan", 2 Maytree Close, Headley Park, Bristol 3.
HEBDEN BRIDGE	Sat., Dec. 2nd	The Little Theatre, Holme Street, Hebden Bridge	7.0 p.m.	Hebden Bridge Literary and Scientific Society (Cine Section)	Admission free. No tickets. A collection will be taken during the evening.
NEW BRIGHTON	Tues., Wed., Thurs., Dec. 5, 6, 7th	Emmerdale Church Hall, New Brighton	7.30 p.m.	Wallasey Ama- teur Cine Club	Tickets (1s. 6d.) from V. Bolton, 2 Malpas Road, Wallasey.
GLASGOW	Thurs., Fri., Dec. 14, 15th	Berkeley Hall, St. Andrews Halls, Glas- gow, C.3.	7.30 p.m.	Glasgow Cine Club	Tickets (1s. 6d.) from J. M. Roy, 4 Claremont Gardens, Milngavie.
LONDON	Fri., Sat., Dec. 15, 16th	Comway Hall, High Street, Walthamstow	Fri. 8.0 p.m. Sat. 7.30 p.m.	Circle Nine Five Cine Club	Tickets (1s. 6d.) from T. E. Terrell, 33 Pembroke Road, Walthamstow.
CAMBRIDGE	Mon., Tues., Dec. 18, 19th	Cambridge Technical College	7.45 p.m.	University Cam- eras	Tickets (6d.) from University Cameras, 1 St. Mary's Passage, Cambridge.
LEIGH-ON- SEA	Tues., Wed., Jan. 2, 3rd	Private Theatre, 149a Leigh Road, Leigh- on-Sea	7.45 p.m.	Leigh Amateur Cine Club	Tickets (1s.) from A. J. Cooper, 149a Leigh Road, Leigh-on-Sea, Essex.
YORK	Mon., Jan. 6th	Joseph Rowntree Theatre, Haxby Rd., York	7.30 p.m.	John Saville & Sons	Tickets (2s.) from John Saville & Sons, 4 Goodramgate, York. (Proceeds in aid of York Boys' Club.)
LEDGERBY	Tues., Wed., Thurs., Jan. 9, 10, 11th	Camp Theatre, Led- bury	8.00 p.m.	Ledbury Amateur Cine & Dramatic Society	Tickets (1s. and 2s.) after Dec. 18th, from R. Parker, 19 High Street, Ledbury.
MANCHESTER	Tues., Fri., Jan. 23, 26th	Museum Lecture Hall, Manchester	7.00 p.m.	Manchester and District Cine Society	Admission free. A collection will be taken during the evening.
WIGAN	Wed., Thurs., Jan. 24, 25th	St. John's Hall, Dic- conson Street East, Wigan	7.30 p.m.	Wigan Cine Club	Tickets (2s.) from H. A. W. Bell, 1 Gathurst Lane, Gat- hurst, near Wigan, Lancs.
SOUTHPORT	Thurs., Fri., Sat., Jan. 25, 26, 27th	St. James Memorial Hall, Birkenhead	7.45 p.m.	St. James' Film Unit	Tickets (1s. 6d.) from A. Ball, 15 Houghton Street, Southport.
SUNDER- LAND	Thurs., Fri., Sat., Feb. 8, 9, 10th	Y.M.C.A. "Little Theatre," Fawcett Street, Sunderland	7.30 p.m.	Sunderland Cine Society	Tickets (1s. 6d.) from Saxon's (S'land) Ltd., Holmside, Sun- derland.



Quick threading is a characteristic Ampro feature retained in the new Stylist projector. The photograph (left) shows the film path. As on other Ampro models, the gate opens forward. The pressure plate can be removed for cleaning (right)—a good point as it is in the emulsion side of sound film.

We Test the New Apparatus

AMPRO STYLIST PROJECTOR

This reasonably priced 16mm. "single-case" sound machine gives an extremely good performance. It weighs only 32 lb. Minus the lid (which contains the speaker and cable) the weight is only 23 lb. Amplifier motor and lamp work on 115 volts AC or DC. A very neat step-down transformer for use on 200 to 250 volt mains, with hollow end compartment to take the cable, is provided.

The lamphouse and mechanism are similar to those of the Ampro Premier, but the amplifier casing has been completely redesigned. With 5 of the modern miniature type valves plus metal rectifier, the amplifier is surprisingly small, considering its fine performance. One 8D5 pre-amplifier, one 12A7 voltage amplifier and phase splitter, and two 50C5 output valves in push-pull, are used, giving $3\frac{1}{2}$ watts output. This may not sound much but tests show it to be ample for a large room or small hall. There is plenty of gain (amplification) enabling full use to be made of the output available.

Sound quality is exceptionally good. Pleasing reproduction of an orchestral film—

a stringent test—was given with the tone control at about the mid-setting, indicating nice matching of the amplifier to the quality of sound-on-film. 40 ft. of thin coaxial p.v.c. covered speaker cable is wound for storage on a 400 ft. 16mm. reel.

The sound head follows the usual Ampro principle of a flywheel on an outrigger bearing with a miniature photo-cell located in the hollow of the scanning drum, so that the light falls on it directly. Several improvements have been made: the bearing has been lengthened for even smoother running, and the flywheel is now dish-shaped so that it does not protrude unduly despite the longer bearing.

The sound optic, of the now usual crossed cylindrical lens type, has been redesigned and now gives a narrower slit—about 0.0005 ins. This is partly responsible for the good high frequency reproduction. The exciter lamp is a 4 volt 0.75 amp type with special pre-focus ring base. The lamp is fed with high frequency current from a 50C5 oscillator valve in the amplifier. This procedure, standard on many projectors, avoids mains hum from the exciter lamp. A

jack socket on the amplifier allows a gramophone pick-up or microphone to be used.

Although the mechanism of the projector has the usual Ampro triple claw, which will run film even if two successive perforations are damaged, the intermittent movement has been completely redesigned. On other Ampros, the claw travels up and down three times per frame cycle, twice withdrawn and once for the pull-down. The Stylist, however, reverts to a non-skip movement, in which the claw just goes in, pulls down, comes out, returns to the top and so on. The pull-down ratio is stated to be about $8\frac{1}{2}$ to 1, i.e., the pull down occupies between one eighth and one ninth of the cycle. The shutter, located immediately behind the gate, is of the barrel type, and gives three obscurations per frame.

In addition to giving greatly increased life to the drive parts, the slightly slower pull-down has the advantage of being unusually quiet. This new machine is, without a doubt, one of the quietest 16mm. projectors available. It is no exaggeration to say that it is quieter, even though it has no blimp, than many projectors in a blimp case. Helical gears of laminated construction containing graphite lubricant—an Ampro feature—are incorporated.

The mechanism is driven by a small flat rubber belt (easily replaced) up from the motor to the vertical cam-shaft. The motor is a 110-115 volt AC/DC type, with electrical governor control at sound speed. An unusual but pleasing feature is that a rheostat is provided to give smooth control of speeds below 24 f.p.s., and the projector will run as slowly as 10 or 12 f.p.s. if required.

Framing of the picture is adjusted by moving the rear aperture plate up or down, from a screw on top of the machine. This is non-optical framing—the outline of the picture moves when the rack is altered.

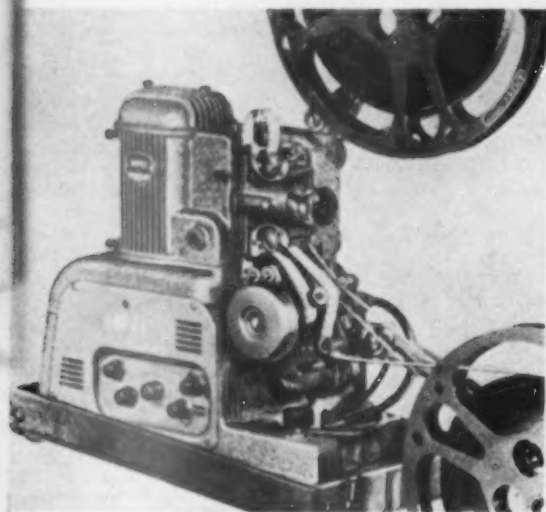
As on other Ampro models, the gate on the Stylist opens forwards but in this case the entire front pressure plate can be slipped out for cleaning and inspection—a good point as it is on the emulsion side of sound film and should be properly inspected. The gate aperture itself is in the rear half of the gate, but as the lens carrier opens about $\frac{1}{4}$ in. there is plenty of room for cleaning. Gate and sprockets, etc., are properly relieved so that they do not touch the picture or sound track areas of the film. Side pressure springs at the gate prevent side float.

The normal lamp for the machine is a standard 110 volt 750 watt pre-focus type, but a 1,000 watt lamp can be used. Cooling is provided by a good blast of air which comes up past the amplifier, to the lamp and out through the top of the lamphouse. Vertical fins on the lamphouse ensure radiation of any heat that comes through, though three layers of baffles round the lamp direct most of it out through the top grille.

The concave reflector behind the lamp, and the double condenser in front, are mounted on the side of the lamphouse—removable for easy cleaning. The condensers have been redesigned and are bloomed for extra light transmission. The projection lens is a standard f/1.6 bloomed type, one of 2 in. focus normally being supplied.

Light output is stated by the manufacturers to be 160 lumens, the intensity measured with a light meter during our tests was found by calculation to be approximately 20 foot candles on a 3 ft. wide screen.

One panel contains all the controls. The motor/lamp switch is a rotary type with three positions, off, motor on, and motor and lamp on. The machine can be tilted by a single screw on the front; this has a quite light feel about it and gives smooth adjustment. Spools up to 2,000 ft. can be accommodated, and films can be rewound on the machine without the belts having to be changed. No reverse is provided. In



The Stylist projector less lid, which contains speaker and cable, weighs only 23 lb.

our opinion it is not called for on a sound projector.

Features making for lightness include special section ribbed spool arms, bakelite pulleys and lightweight magnesium alloys for certain parts such as the lens holder. The appearance of the machine is up to the usual stylish Ampro standard. The die castings have a copper-brown Dimenso hammer finish, and other parts are plated. Altogether this is a very good machine, for anyone interested in serving smaller audiences than the earlier projectors were intended for.

Price : £157 10s. Transformer £10 10s.

(Submitted by Simplex-Ampro Ltd., 167-169 Wardour Street, London, W.1.)

JUBILAR 16-B. 16mm. PROJECTOR

This new Czechoslovakian machine gives the impression of being an "engineer's projector". It follows the well-proven 'classical' layout, similar to that of 35mm. machines. We definitely approve this layout and we like the straightforward manner in which the design has been executed. It makes the machine particularly adaptable, provided you are an engineer and don't mind adding bits.

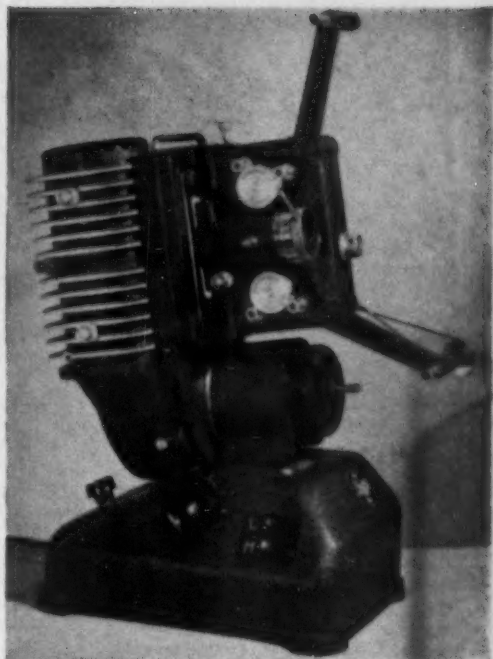
Having said that, we have to express surprise that a machine apparently intended for home use has to be so hefty. The results on the screen do not seem any different from those given by similarly priced machines which are smaller and lighter. However, the Jubilar will certainly appeal to some enthusiasts for its ruggedness.

It is built in two parts: the mechanism, and the base which contains the transformer. The transformer has tapings only for 110, 120 and 220 volt mains (A.C. only, of course). It would be desirable to have more tapings in the 200-250 volt range, to match the mains voltage and so ensure that the lamp receives the rated voltage.

There are outputs of 110 volts for the motor, and a choice between 110 and 50 volts for the 250 watt lamp. We tested the machine with a 50 volt 250 watt central filament (not offset) type lamp.

The light output, using the machine set at the 220 volt tapping on 230 volt mains, was $4\frac{1}{2}$ foot candles on a 3 ft. wide screen. Although definitely a good performance, it is not quite as much light as we believe could be obtained from a 250 watt lamp on a 16mm. machine. The reflector seemed in rather poor adjustment, but we were unable to better the factory setting. The lamp can be adjusted from the outside of the lamp-house.

To demonstrate the adaptability of the Jubilar, we fitted a 110 volt 750 watt lamp,



The Jubilar body is mounted on the base by a sleeve fitting around the motor. This permits sideways as well as up-and-down adjustment.

fed from an external transformer (our own) and threw an 8 ft. wide picture with an intensity of approximately $1\frac{1}{2}$ foot candles—dim but just acceptable with a beaded screen. The cooling was scarcely enough for continuous running with the 750 watt lamp, and 500 watts would probably be a practical maximum.

The projection lens is an f/1.5 Meopta Polar of 50mm. focus. This is quite a big lens—in a barrel about $1\frac{1}{2}$ in. diameter, and larger at the front—which seems more than large enough to accommodate the filament image from the 250 watt lamp. Indeed, the optics would seem to be matched to a higher wattage lamp than that supplied. The lens has a helical quick-thread; and an arm for easy focusing.

To open the gate, the front half of which is carried on the lens mount, a knob below the lens is turned, and this operates an eccentric pin which moves the lens and front half of the gate forwards. By pulling out this knob, the entire lens mount and gate plate can be slid forwards and taken off. Both halves of the gate can readily be cleaned, and the aperture itself in the rear half is completely accessible. No side pressure is provided, but there was negligible

sideways float on the projected picture. The gate tension seemed just about right for projection at silent speed.

The sprockets are unusually large (14 teeth) and have fixed rollers for retaining the film. They hold the film very efficiently, but make it rather difficult to unthread it should this prove necessary.

The sprockets and claw movement have teeth on only one side and therefore will run single perforation (i.e. sound) film. The gate is not relieved over the sound track area though, as all authorities consider it should be, to prevent damage to the track.

The intermittent movement seems to have a quick pull-down, to give good lighting efficiency. A normal three-bladed shutter is fitted, and the claw has two teeth in tandem. The intermittent movement incorporates true optical framing—a good point—and is adjusted by a small knob on top of the mechanism. As the rack is adjusted, the claw itself moves relative to the gate, so that the outline of the picture remains still on the screen.

Pressing the button behind the mechanism where the spool arms pivot on the casting enables them to be folded for storage. With a machine as sturdily built as this, we should like to have seen provision for running larger

reels than 400 ft. The spring belt to the take-up runs crossed to make the reel turn the usual way. There is no reverse action. The sprung carrying handle is pulled up against the spring pressure when the machine has to be lifted.

The mechanism on the base is mounted through a two-way tilting adjustment. Sideways and up and down tilting is provided. This refinement is achieved by the base casting gripping the mechanism by the circular motor body.

The fan on the motor shaft blows air straight up into the lamphouse. The mechanism is driven via a small V-belt. The front end of the motor has nearly $\frac{1}{2}$ in. of shaft sticking out. Its purpose is unspecified, but presumably it is for a centrifugal governor. A very nice moulded rubber cable is provided, with a continental-type plug. This is flexible enough to fit 5 amp sockets, although no earthing is then provided.

The Jubilar 16-B is a soundly designed machine, well engineered, and although it has not what might be termed an "instrument" finish, it gives a satisfactory performance.

Price: £48.

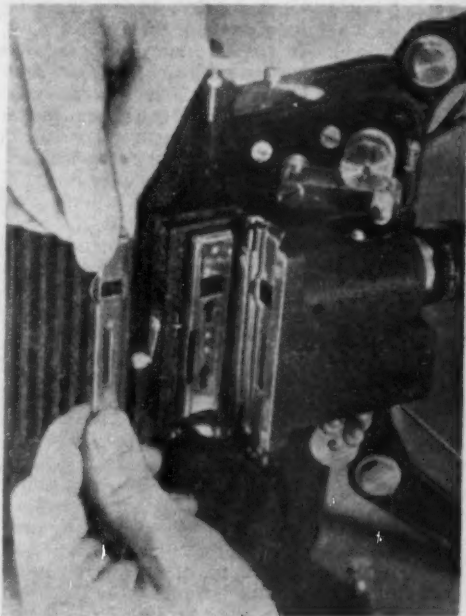
(Submitted by W. F. Dormer Ltd., 14 Edgeworth Avenue, London, N.W.4.)

SPECTO DUAL PROJECTOR

For many years it has been possible to have a 9.5mm. or 16mm. Specto converted to dual gauge. Now the manufacturers of these machines have themselves produced a dual gauge projector, and they will also convert existing machines.

Externally, the Dual is very like the single gauge models, except for the claw withdrawal lever located just below the lens carrier. An important feature is that the gate assembly cannot be swung outwards until the lever has been pushed down out of the way, and hence the claws withdrawn. This avoids one of the snags found on many conversions to dual gauge—the possibility of swinging out the gate without withdrawing the claws, and so smashing off the tips. It also avoids the business of holding back the claws with a screwdriver, necessary on certain conversions.

Conversion of the Specto Dual from one gauge to the other requires no tools, and took us only about 50 seconds. Each sprocket slips on until a ball catch engages a groove in the shaft and the driving pin engages the slot in the sprocket. The spindles of the reel arms are held on with knurled screws, and the pulleys are on non-removable centres into which the reel spindles are fitted—a good point.



To change from 16mm. to 9.5mm. with the Dual, the only alteration required to the gate is to slip in the 9.5mm. pressure plate.

An extra rear pressure plate for 9.5mm. is slipped into the gate (see photograph). It is attached by studs held in keyhole shape slots, and it is a matter of a moment to open the gate and attach or remove it. The 9.5mm. pressure plate must, of course, be removed when 16mm. film is being projected.

The 16mm. sprockets have teeth on one side only (the "outside" or operating side) and the intermittent movement has two claws in tandem, also on the "outside"—unlike the Standard 16mm. model. The Dual can therefore be used for the silent projection of sound prints, without any modification being required, since the gate and sprockets are relieved over the track area.

Our only criticism of the particular Specto Dual projector we tested concerns the running of 16mm. film. Since reels of 16mm. film are wound emulsion out, the film comes off the front of the reel, and with a full reel this gives very little wrap of the film around the top sprocket. A similar state of affairs occurs on the lower spool when that becomes full.

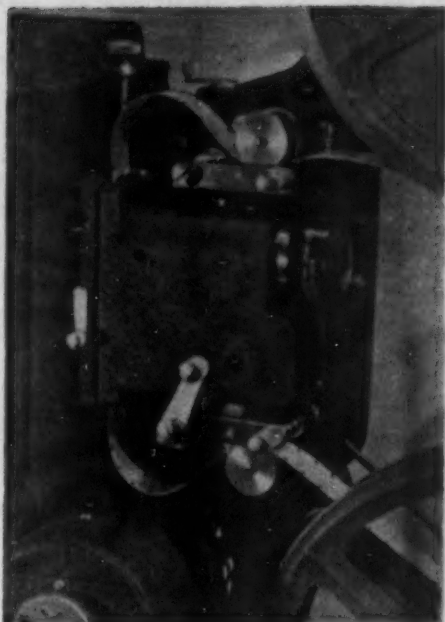
This small amount of wrap of film around the sprockets on the standard 16mm. Specto has very little effect on performance, but on our test model of the Dual we found a slight tendency for the film to ride over the teeth of the sprocket, particularly on joins. This was attributable to the fact that there is only the one row of sprocket teeth, and that the retainer rollers are not quite so closely shaped around the sprocket as on the 16mm. single gauge model. We have raised this point with the manufacturers who had themselves noted the trouble and already modified the design of the rider rollers to retain the film more efficiently.

Our model had a 50 volt 250 watt lamp—the so-called Educational projector, which incidentally seems to us excellent for use in a large room at home, or a small hall. The Dual is also available with the standard 30 volt 100 watt lamp at a rather lower price.

The light output of Specto machines is exceptionally good. We obtained an illumination of 8 to 9 foot candles on a 3 ft.

KAM-LOK TRIPOD ATTACHMENT

The use of this simple accessory overcomes once and for all the often exasperating screwing required when attaching camera to tripod. Consisting of two interlocking metal components it measures $1\frac{1}{2}$ in. in diameter by $\frac{1}{2}$ in. thick. The top half has a $\frac{1}{2}$ in. Whitworth thread protruding from a circular plate beneath which is a wedge-shaped dovetail slide which fits into a similarly designed socket in the base which is threaded to take the tripod screw. The two are locked together by a spring loaded plunger and



The Specto Dual can be recognised by the claw withdrawal lever situated just below the lens mounting.

wide screen, using the 16mm. gate. We know from previous tests that the standard 100 watt model gives an illumination of 4 foot candles under the same conditions. The projection lens fitted was a T.T.H. $f/2$ of 2 in. focus, bloomed; this gave unusually sharp and "crisp" pictures. Altogether the Specto Dual is a very nice machine which can be recommended. Price: Specto Dual projector, Standard 100 watt model, £43 10s. Educational 250 watt model, £56. 800/900 ft. arms, if ordered with machine, £2 5s. extra.

An existing single gauge 9.5mm. or 16mm. Specto can be converted for £9 15s.

(Submitted by Specto Ltd., Vale Road, Windsor.)

freed by a light pull on the attached chain.

If one half of the device is attached permanently to the camera and the other to the pan and tilt head, or tripod, the two can be assembled in an instant. By fitting one top half to a frame focusing device and another to the camera socket they can be interchanged for close-up work and there is no risk of parallax error.

The Kam-Lok, very well made, is finished in satin chrome. It can be recommended.

Price: 17s. 11d.

Submitted by Johnsons of Hendon Ltd., Hendon Way, London, N.W.4.

Don't Talk Too Much!

(Continued from page 737)

Emmett's jokes are by no means killingly funny in cold print, and let this be a solemn warning. You need the right voice and a sense of comedy timing to be able to put this sort of thing over. And Emmetts are few and far between. At the same time the use of native wit or a genial disposition is not to be despised. A disembodied voice can express a great deal of the personality of its owner, and your friendly tones putting across a quip or two might well improve your film.

Instead of attempting a commentary you might, in the case of family films shot at random, try recording spontaneous remarks made by the subjects when you show them the pictures you have taken of them. I have done this most successfully with pictures of my niece, who is three. To Kodachrome shots of herself blowing bubbles she exclaims: "Oo! That's a big one!" and "That's a pretty one!" and so on. When she saw herself charging down a path with a pram containing a toy rabbit, she cried into the microphone "Here I come!" and "Uncle bought me that rabbit!" With occasional prompting from her mother she keeps

up the chatter all through the film.

Earlier I said that the commentary can make your film more adventurous and individual. So far I have discussed nothing ambitious, but if you're feeling that way, what about a commentary in verse? Could you write it yourself, or if not, do you know someone who could?

These thoughts are prompted by memories of that fine Post Office documentary, *Night Mail*, and W. H. Auden's verse which was recited as accompaniment, in a manner which imitated the rhythm of train wheels:

*This is the night mail crossing the border,
Bringing the cheque and the postal order,
Letters for the rich, letters for the poor,
The shop at the corner and the girl next door,
Pulling up Beattock, a steady climb—
The gradient's against her but she's on time . . .*

It's aiming high, but you will agree that a poetic commentary would make an unusual film. But perhaps you would not need serious verse. A commentary in doggerel might have its points. It's fairly easy to write and could be amusing. A P.F.B. film, *Ballad of the Battered Bicycle* will show you what I mean.

In a future article I hope to say more about the preparation of a script for a commentary and about the style and method of delivery.

Safeguard Your Lamps!

(Continued from page 764)

trip that gives an 'instantaneous' break on a 500% or more overload. Models are available for 2½ amps upwards.

The great point of all this is that you get automatic protection now, but not fully. If you want to extend the life of your lamps and you want to do so automatically, the circuit breaker or other device must be capable of acting to this specification:

When switching on, the device will immediately switch a ballast resistance into the lamp circuit and keep it there until the surge of current has passed (probably the biggest single factor in lamp life) and then switch it out. The device will then continue automatically to provide a small percent overload protection, so that if the running current of the lamp should rise by a dangerous

amount, the main supply will be completely disconnected.

I don't think such devices exist but there is no reason why they shouldn't. A little bird whispered to me that if there were enough persuasion at least one large firm might contemplate manufacture. There is a good deal of technical design in the problem I have only hinted at here, and I should like to go further into the matter. I should like to show you some curves of lamp life against short circuit voltages, and circuit breaker operating time curves in similar circumstances. There is a very closely related problem in the matching of a flash-bulb synchroniser and camera shutter with various types of flash-bulbs.

If you, dear reader, like the idea of extended lamp life and some guarantee of protection, then please write to the Editor. Between us we will do the rest.

SYNC. SIMPLIFIED

*Complicated apparatus is not necessary to attain reasonable synchronisation with S.O.D.
A simple stroboscope, used as described, does the job adequately.*

By HARRY WALDEN, A.R.P.S.

Although this method is not suitable for attaining lip-sync, it is certainly accurate enough for a spoken commentary where a difference of about half a second or so in three or four minutes does not matter. It is a simplification of the system sometimes used of a stroboscope on both the projector and the gramophone turntable, but in this case there is no stroboscope on the projector; the intermittent light of the projector (48 per second with a three blade shutter) illuminates a special stroboscope on the turntable. Thus, instead of a stroboscope to control the turntable speed by reference to the 100 per second fluctuations from the A.C. mains light, the turntable speed is kept constant and the rate of intermittent light from the projector is modulated by changing its speed. It will be obvious therefore, that whereas a strobe line creeping to the left (anti-clockwise) normally requires the turntable to be speeded up, in this case it means that the projector must be slowed down.

I came across this idea when I paid a visit some time ago to the Cine Section of the Birmingham Photographic Society, one of whose members, Mr. Frank L. Brookes, B.Sc., originated it. He has, in fact, devised a quite elaborate disc of three (or four) strobes, the centre being the normal 77 line strobe to show 78 turns a minute on the turntable, with a 50 cycle A.C. main.

Outside that is a 37 line strobe, which is the one which must appear stationary when the projector with a three blade shutter is running at 16 frames a second. Outside that again is a third strobe for use at 24 f.p.s. This third strobe is novel in that it consists of two strobes, one of 55 lines and one of 66. The correct speed is reached when the two appear to

move in opposite directions at the same speed, a very neat way of obtaining accuracy without the use of very small segments.

In use I find it preferable to have a "synchronising" strobe alone, i.e., 37 lines for 16 f.p.s. The larger one occupies too much of the turntable and one strobe alone is less confusing. The discs I use are cut for me by a friend with his M.S.S. equipment and blank discs.

My method is first to adjust the turntable by means of the usual strobe for 78 turns per minute (though synchronism does not depend on that).

The projector is run until it has warmed up and the speed settled down: running speeds are then matched with a film in the projector.

It is not necessary to have the disc near the projector; in fact, the farther the microphone is away from the sound of the projector the better, though a certain amount of projector noise on the record does not matter, as it is cloaked by the projector noise when screening. It is surprising how clearly the stationary lines of the disc show up from normal reflection from ceiling or screen, but if this is not bright enough, a white card reflecting the projector beam on to the turntable will be all that is needed.

The projected picture contains the starting cue, either the first frame of a shot, a marked frame, or a flash. The starting point does not present difficulty if one uses a good gramophone, but, as the disc is intended for use on my own low priced reproducer (Collaro Microgram, with my own additions) I have adopted the following practice.

The automatic stopping device on gramophones is actuated by the "scroll-out," a widely spaced spiral which is made after the end of the recording by

pushing the cutting head quickly to the left. By means of a "scroll-in," lasting less than a quarter of a second at the start of the record, one can make a spiral less than a quarter of an inch wide on which it is possible to place the pick-up needle with an error in starting of less than a quarter of a turn.

Two cues were therefore used on the projected picture; the first to start cutting, and after the recorder had had time to gather speed, a second cue to make the scroll. In playing back on the ordinary gramophone the best method would be to start the turntable and drop the pick-up needle on to the scroll when the second picture cue appears. But I do not find this necessary. All that is needed is to rest the needle on the scroll and, when the picture cue appears to start the gramophone turntable, turning up the amplifier when it has gained speed.

The method of synchronising when playing back is therefore to warm up the projector, use the special strobe on the turntable and adjust the projector speed until the strobe appears perfectly still. Switch off the projector. Set the pick-up needle on the scroll-in on the record, start the projector and, when the cue appears on the screen, start the gramophone. No attempt is made to control the speed during the running, which takes about four minutes.

When making the preliminary adjustment to the projector speed it is, of course, necessary to have film in the projector and a disc of the same drag on the turntable. Although I have not tried it there is no doubt that the preliminary adjustment can be made during the running of the previous film, by playing a disc of the same type and sending a message by code or otherwise from the turntable to the projectionist.

Two final points about the "Micro-gram." Cellulose discs wear much more easily than commercial pressings. My method is to place a piece of lead as a counterweight, on the overhang beyond the pivot of the pick-up arm. This is only used for these records and is kept in place by means of a piece of wide self-adhesive tape. I find that "one-time" needles serve quite well, but trailer

needles are officially recommended.

This machine, in common with other machines fitted with an automatic stop, can be started only by pulling the pick-up arm to the right. Moreover, if with a commercial record one wants to start in the middle, the movement of the arm to the left immediately stops the machine. A suggested remedy is: Remove the turntable to reveal the auto-stop mechanism. There is a brake, consisting of a leather pad at the end of a short lever, which, when the stop actuates, rubs against the inner rim of the turntable. To this hard-solder a short metal bar (I insulated mine) so that it projects beyond the edge of the turntable.

The motor can thus be started merely by moving the lever and if the pick-up arm is moved to the left the motor can be kept running by holding back the small lever until the needle is in the groove.

When playing my specially-recorded discs there is no difficulty in placing the needle on the "scroll-in" and starting the motor by moving the small lever. An alternative would be, of course, to jam the auto-stop and fit a separate mains switch to the motor.

This Year's Competition

There will be a minor innovation in the arrangements for this year's Ten Best competition. In order to lessen the administrative work we shall be issuing entry forms to intending competitors. There will be an announcement about their availability in next month's issue, so please do not apply for them before then. Whenever I am sent a form which does not require prompt attention, I invariably have to spend hours looking for it when the time comes, and if you are anything like me I am sure you will welcome the opportunity of saving yourself similar trouble.

Applying for the form places you under no obligation. We shall ask for the forms to be returned to us by January 5th, 1951. Last day for the receipt of films is January 31st. May I add, for the benefit of new readers, that amateur films of any gauge, length and subject may be submitted, that there are no classes and that the prizes are ten handsome silver plaques, to be won outright, plus a total of £100 in cash awards. Our new competition, Intermediate, closes in September next. **THE EDITOR.**

PLANNING A HOME OR CLUB SHOW?

You Can Hire These Amateur Films

Can you tell me what societies have films for hire? This is a request we frequently receive from both clubs and lone workers. In an effort to meet it in something more than piecemeal fashion we have compiled the list below with the co-operation of the societies themselves. It is not, of course, complete but it does, we think, provide a very useful starting-out point for the exhibitor, both club and individual, who wants occasionally to add an amateur film to his programme. Details of the I.A.C. and B.F.I. libraries are given at the end of the list.

Seeing what one's fellow amateurs have done can be instructive as well as entertaining. One profits by their example or learns from their mistakes. And, most importantly, exchange of films often leads to exchange of views and information.

KEY

(a) comedy, (b) drama, (c) documentary, (d) personal, (e) interest, (f) abstract, (g) comedy-drama, (h) colour, (j) monochrome. Hire fees are indicated thus: (k) 5s. Where the films are not available for straightforward hire the terms under which they may be borrowed are classified: (1) for exchange with other clubs only, and (m) exchange with other clubs if possible or hire fee by arrangement. The "Yes" or "No" following (n) shows whether the film is available for hire to individuals. The name and address of the club official to whom application should be made is given at the end of each paragraph. All films are 16mm. unless otherwise stated. In those cases where it has been supplied, the year the film was made is given in brackets after the title.

Acc Movies. *Driftwood*, 1,100 ft. (b), (j), (k), 15s. *Luna Park*, 300 ft. (b), (j), (k), 5s. *The Miracle*, 1,100 ft. (b), (j), (k), 15s. *Three Floors Up*, 800 ft. (b), (j), (k), 10s. *Marionettes*, 600 ft. (b), (j), (k), 10s. (n) Yes, by special arrangement. From Ben Carleton, 119 Melfort Road, Thornton Heath, Surrey.

Blackburn Arts Club (Film Section). *Then Came Isabel*, 1,025 ft. (b), (j), (k) 15s., (n) Yes. From J. Eastham, 33 Darwen Street, Blackburn.

Blackpool Amateur Cine Club. *That's Torn It*, 100 ft. (a), (j). *Blackpool Illuminations*, 400 ft. (c), (h) and (j), roll (i), (n) No. From T. Wilkinson, 157 Westmorland Avenue, Blackpool.

Bradford Cine Circle. *Orse Reddish and Owe Rope*, 600 ft. (a), (h). *Once in a Lifetime*, 800 ft. (a), (h). *Once Upon a Sheep*, 1,200 ft. (c), (h). *Thief of Time*, 8mm. 300 ft. (a), (h). *Evacuation School*, 1,200 ft. (c), (j). *Our Annual Release*, 9.5mm. 300 ft. (a), (j), all (i), (n) No. From F. T. Goodwin, 26 Heston Park Drive, Bradford.

Bristol Amateur Cinematographers. *Long Ashton Cider Institute*, 400 ft. (c), (j). *Yubilee Celebrations 1935*, 600 ft. (c), (j). *Albert's Treasures Box*, 400 ft. (a), (j), (k) each 2s. 6d., (n) Yes. From E. J. Worsell, 2 Maytree Close, Headley Park, Bristol 3.

Cardiff Amateur Cine Society. *City of Cardiff*, 400 ft. (c), (j), (k) 5s. *Freeman's Roll*, 350 ft. (e), (j), (k) 5s. *Bath and West Agricultural Show, Cardiff*, 400 ft. (e), (h), (k) 7s. 6d. *Royal Visit to Cardiff 1945*, 200 ft. (e), (j), (k) 2s. 6d., (n) No. From J. R. A. Griffiths, 33 Thornhill Road, Llanishen, Glam.

Crouch End Amateur Cine Society. *Bricks Without Straw*, 400 ft. S.O.D. (c), (j), (k) 3s. 6d., (n) No. *The Chance to Dream*, 300 ft. (g), (j), (k) 2s. 6d., (n) Yes. *Two O'clock Jump*, 9.5mm. 150 ft. (a), (j), (k) 1s. 6d., (n) Yes. *A Little Bit Too Much*, 9.5mm. 200 ft. (a), (j), (k) 1s. 6d., (n) Yes. *Switzerland*, 200 ft. (c), (h), (k) 2s., (n) Yes. *Yorkshire Trip*, 150 ft. (c), (h), (k) 2s., (n) Yes. From I. Smith, 2 Twyford Avenue, East Finchley, London, N.2.

Dundee Cine Society. *Tomorrow's Sandbanks*, 400 ft. (c), (j). *Dundee Jute*, 400 ft. (c), (j). *From Byre to Buyer* 250 ft. (c), (j). *Royal Highland Show 1947*, 400 ft. (c), (h), (k), 2s. 6d. each, (n) Yes. From G. D. H. Doig, 61 Camphill Road, Broughty Ferry, Dundee.

Edinburgh Cine Society. *East West*, 400 ft. (a), (j). *The Ever Open Door*, 600 ft. (c), (j), (k) all free, (n) No. From W. S. Dobson, 23 Fettes Row, Edinburgh 3.

Elstree Cinegroup. *The Chronicle of Maria Castalis*, 800 ft. (b), (j). *Poles Apart*, 800 ft. (b), (j), (k) 10s. each, (n) Yes. Available after March 31st, 1951. Specially recorded musical accompaniments. From Mrs. S. Palmer, 7 Eldon Avenue, Boreham Wood, Herts.

Film Sextet. *Windfall in Bohemia*, 8mm. 225 ft. (a), (j), (k) 3s. 6d. *Head of the Form*, 8mm. 120 ft. S.O.D. (f), (j), (k) 1s. 6d., (n) Yes. From R. Wrenhurst, 11 Lynn Road, Balham, London, S.W.12.

Fourfold Film Society. *Time to Consider*, 400 ft. (c), (j), (k) 4s. 6d. *Account Settled*, 400 ft. (b), (j), (k) 5s. 6d. *Printing with a Silk Screen*, 200 ft. S.O.F. (c), (h), (k) 7s. 6d. *Meet Me in the Local*, 400 ft. (c), (j), (k) 5s. 6d. *Only For Telling*, 400 ft. (a), (h) and (j), (k) 7s. 6d., (n) Yes. From Miss K. Lunniss, 16 Chalcot Crescent, London, N.W.1. *The Milton Case*, 350 ft. (b), (j), (k) 3s., (n) Yes. From C. Saunders, 34 Lansdowne Road, Muswell Hill, London.

Halifax Cine Club. *New Horizons*, 400 ft. (a), (h); *To Strengthen Thy Church*, 400 ft. (c), (h), (k) 10s. each, (n) No. From H. Mallinson, 291 Skircoat Green Road, Halifax, Yorks.

High Wycombe Film Society. *Full Circle*, 400 ft. (b), (j), (k) 5s., (n) Yes. *Leave It To Me*, 650 ft. (a), (j), (k) 9s., (n) No. *High Wycombe Show*, 600 ft. (c), (j), (k) 5s., (n) Yes. From Mrs. P. Lay, 13 Desborough Park Road, High Wycombe.

Huddersfield Cine Club. *The Royal Visit*, July 1949. 400 ft. (c), (h), (k) 5s. *The Wharfe in Wharfedale (1950)*, 300 ft. (c), (h), (k) 5s. *Fountains Abbey*, 300 ft. (c), (j), (k) 2s. 6d. *Edale and the Hope Valley*, 300 ft. (c), (j), (k) 2s. 6d. *Scenic Huddersfield (1950)*, 400 ft. (c), (h), (k) 5s., (n) Yes. From A. W. Shaw, c/o N. C. Ashton, St. Andrews Road, Huddersfield.

Kington Cine Club. *The Last Laugh*, 8mm. 200 ft. (a), (j). *A Scandalous Affair*, 8mm. 200 ft. (a), (j). *Pressing Girl*, 8mm. 200 ft. (a), (j). *Folled Again*, 350 ft. (a), (j), all (i), (n) No. From S. W. Lucas, 112 Villiers Avenue, Surbiton, Surrey.

Ledbury Amateur Cine and Dramatic Society. *The 38 Strides, or the Mystery of Peanut Grange*, 9.5mm. 300 ft. (a), (j), (k) 1s. *World's End*, 9.5mm. 600 ft. (b) Religious, (j), (k) 2s. 6d. *Everything is Blunder*, 9.5mm. 200 ft. (a), (j), (k) 1s. *The Scoop*, 9.5mm. 350 ft. (b), (j), (k) 1s., (n) No. From D. J. Tow, 243 Homend Street, Ledbury, Herefordshire.

Lincoln Cine Club. *Borehole to Tap*, 300 ft. (c), (j), (k) 2s., (n) No. From E. E. Horner, 16 Albert Crescent, Lincoln.

Lyceum Cine Society. *Money For Old Junk*, 9.5mm. 300 ft. (a), (j). *Chester*, 400 ft. (c), (j). *Checkmate*, 250 ft. (b), (j). *Proof of the Pudding*,

350 ft. (a), (j), (h) 1s. 6d. each, (n) No. From J. Mee, 55 Oxford Street, Oldham.

Manchester Cine Society. *Magic Lighter*, 300 ft. (a), (j), (k) 3s. *Easy Come*, 800 ft. (a), (j), (k) 6s. *Slate Club*, 600 ft. (a), (j), (k) 6s. *Ring of the Brachyons*, 800 ft. (b), (j), (k) 6s. *Safety First*, 450 ft. (c), (j), (k) 3s. *Aunt and Ankle*, 700 ft. (a), (j), (k) 6s. *Leslie Makes Sure*, 400 ft. (a), (j), (k) 3s., (n) No. From Norman S. Battersby, 91 Moorfield Road, Pendleton, Manchester 6.

Newcastle and District Amateur Cinematographers Association. *The House in Docherty Square* (1948), 700 ft. (b), (h). *Beyond the Horizon* (1938), 750 ft. (b), (j). *What Shall I Wear* (1937), 700 ft. (g), (j). *Out of the Drum* (1936), 400 ft. (g), (j). *Slipways* (1935), 800 ft. (b), (j). *It Happened Thus* (1938), 9.5mm. 300 ft. (b), (j). *Tricks of Fate* (1936), 9.5mm. 300 ft. (b), (j). *Kid Stuff* (1948), 9.5mm. 150 ft. (a), (j). *Training* (1949), 8mm. 150 ft. (a), (h), all (m), (n) No. From George Cummin, 143 Baywater Road, Newcastle-on-Tynes 2.

Planet Film Society. *Temporary Gentleman*, 9.5mm. 1,200 ft. (g), (j), (k) 9s. *Symphony of Caledonian Market*, 9.5mm. 400 ft. (c), (j), (k) 3s. *Refuge*, 1,200 ft. (b), (j), (k) 13s. 6d. *Behold Our Leader*, 1,200 ft. (a), (j), (k) 13s. 6d. *Death in a Tube*, 400 ft. (b), (j), (k) 4s. 6d. *Charlie's Chance*, 800 ft. (a), (j), (k) 9s. *Bells of Torment*, 400 ft. S.O.F. (b), (j), (k) 7s. 6d. *Honor of Darkness*, 1,050 ft. S.O.F. (b), (j), (k) 15s., (n) No. From A. O. W. Shepherd, 7 Hadley Hall, Hoppers Road, Winchmore Hill, London, N.21.

Polygon Film Society. *The Will*, 800 ft. (a), (j), (k) 6s. *Just Fancy*, 350 ft. (a), (j), (k) 2s. *Ripping Water*, 200 ft. (c), (j), (k) 2s. *Overlooking Paris*, 200 ft. (c), (h), (k) 3s. *Merry Go Round*, 250 ft. (c), (j), (k) 2s., (n) Yes. From Gerald M. McKee, 63 Blockley Road, North Wembley, Middlesex.

Slough Film Society. *Stop Thief*, 75 ft. (b), (j), (k) 2s. 6d. *Visit to a Nursery School*, 300 ft. (c), (h), (k) 5s. 6d. *The Film Society and You*, 125 ft. (b), (j), (k) 3s. 6d., (n) Yes. From Frank Taylor, 36 Buckland Avenue, Slough, Bucks.

Stoke-on-Trent Amateur Cine Society. *It Never Rains*, 400 ft. (a), (h). *Nancy's Garage*, 400 ft. (a), (h). *Diamond Cut Diamond*, 400 ft. (b), (j). *Murder*, 200 ft. (g), (j), all (m), (n) No. From W. A. Cooper, 17 Eleanor Crescent, Newcastle, Staffs.

Swindon Film Unit. *A Tribute to Richard Jefferies*, 440 ft. (c), (j), (k) 3s. 6d. *Swindon Scrapbook* 1949, 250 ft. (c), (j), (h) 2s. 6d., (n) No. From D. Winslow, 29 Downs View Road, Swindon, Wilts.

Wallasey Amateur Cine Club. *The Bathroom Door*, 9.5mm. 400 ft. (a), (j). *The Coupon*, 400 ft. (a), (j). *The Fugitive*, 9.5mm. 200 ft. (b), (j). *The Village Concert*, 9.5mm. 540 ft. (a), (j). *The "New" New Brighton*, 9.5mm. 300 ft. (c), (j). *The Hollow Tooth*, 9.5mm. 150 ft. (a), (j). *Sold*, 9.5mm. 120 ft. (a), (j), (k) all free, (n) No. From J. Broadbent, 306 Portland Court, New Brighton, Wallasey, Cheshire.

Warrington Cine Society. *Fishy Business*, 400 ft. (a), (j). *A.R.P.*, 400 ft. (c), (j). Prints of the following available shortly: *House Business*, 400 ft. (a), (j). *Looking After The Boys*, 400 ft. (a), (j). *This Man Is Wanted*, 400 ft. (b), (j). *Pearls*, 9.5mm. 300 ft. (b), (j). *In the Cam*, 8mm. 200 ft. (a), (j), (k) 3s. 6d. each or exchange, (n) Yes. From J. M. Langdale, 81 Whitefield Road, Stockton Heath, Warrington, Lancs.

Welwyn Garden City Film Society. *Opus One*, 400 ft. (c), (j), (k) free, (n) No. From J. B. Johnston, 2 The Old Drive, Welwyn Garden City, Herts.

West London Film Unit. *Double Crossed*, 400 ft. (b), (j). *Premature Decease*, 350 ft. (b), (j). *Black Magic*, 8mm. 150 ft. (a), (j). *Full House*, 9.5mm. 200 ft. (a), (j), (k) 1s. 3d. each, (n) Yes. From A. F. Shave, 77a Adelaide Grove, Shepherd's Bush, London, W.12.

Hampton Court, 8mm. 100 ft. (c), (b), (k) 1s. 3d. (n) No. From T. F. Honnor, 22 Shepherd's Bush Road, W.12.

Wimbledon Cine Club. *Mr. Handyman*, 9.5mm. 200 ft. (a), (j). *What the Eye Doesn't See*, 8mm. 80 ft. (a), (j). *Elastic Len*, 8mm. 125 ft. (a), (j). *The Cat Came Back*, 400 ft. (a), (j). *Coffee Stall*, 300 ft. (b), (j). *Unknown Motive*, 400 ft. (b), (j). *Wholly Smoker*, 400 ft. (b), (j). *Swing Mr. Charlie*, 400 ft. (b), (j). *The Snob*, 350 ft. (b), (j), all free, (n) No. From G. Alexander Howe, 106 Manor Way, Mitcham, Surrey.

BRITISH FILM INSTITUTE

Five films are available at present from the amateur film library of the British Film Institute: *Black Legend*, 4 reels, S.O.D. by Mount Pleasant Productions; *Paper Boat*, 2 reels, by High Wycombe F.S.; *Indian Gold*, 1 reel, colour, by Edinburgh Boy Scouts; *Marionettes*, 2 reels, by Ace Movies and Neighbourhood 15, 4 reels, S.O.F. by Look and Learn Film Unit. *Table Top Ballet*, *Happy Weekend* and *Derby Sketchbook*, all silent, are soon to be added. All films are 16mm. Hire: 7s. per reel; 25% discount for B.F.I. members. Details from the Film Distribution Section, B.F.I., 4 Great Russell Street, W.C.1.

INSTITUTE OF AMATEUR CINEMATOGRAPHERS

The number of films in the I.A.C. library is much too large for them all to be tabulated here. Practically all are amateur productions but there are a few professional films included in the grand total of 118. Seven of these are 16mm. S.O.F., 93 are 16mm. silent, ten 9.5mm. silent and eight 8mm. Hire charges to I.A.C. members: 2s. 6d. per reel monochrome and 5s. per reel colour. Slightly different rates apply to sound films. The films are available to non-members at an increased hire charge. Details from the I.A.C. Film Library, Blackheath Film Unit, 9 North Street, Leatherhead, Surrey.

From Our Postbag

A selection of replies to recent enquiries. All answers are sent by post if a stamped addressed envelope is forwarded.

TORN SPROCKET HOLES

Two reputable firms have tested my dual 9.5/16mm. projector and report that it is operating perfectly. Despite this I am still experiencing torn sprocket holes when projecting 9.5mm. Can you, from the enclosed strips of damaged film, give me some idea of the trouble?—H. G. C., London, S.W.11.

The samples of damaged film all show claw damage due to the film not being free at the gate. Since there are no gate scratches, we may assume that the gate guides and pressure are in order, and this means that your trouble lies either in bad loading of the film or in loss of top loop. Loss of top loop can be due to one or more of these errors—Cradle spring too weak, cradle out of alignment, cradle damaged, sprocket teeth damaged or badly worn, spool with bent sides or sticking for some reason.

ELIMINATING CRACKLE

My dual gauge .008 is fitted with a home-made soundhead. When operating with the mike in circuit I can obtain the correct 100 cycle note, but with the mike disconnected a terrific crackle drowns everything. All the valves have been checked. Can you also explain why the tone control only functions when the amplifier is inverted?—S.M., Huddersfield.

There are numerous factors that can cause unexpected crackling: but by far the most common, assuming that you have properly checked all components both for their values and for their insulation resistance, is faulty earthing. The fault may lie with such items as the insulation of the PEC mount and base, both from direct mechanical connection with the projector frame, or perhaps the insulation and screening of the lead to the first valve. The fact that your tone control works only with the amplifier chassis inverted clearly indicates poor wiring and loose wires and components, by the tracing and elimination of which you are sure to cure your trouble.

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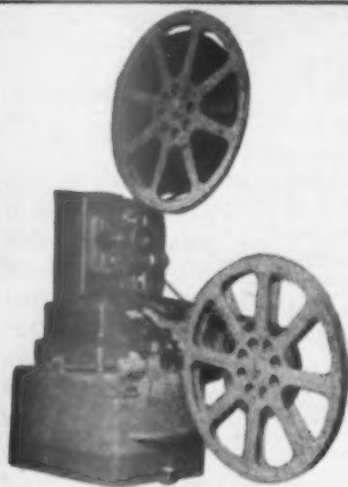
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News from the Societies

We want to thank most heartily all those Societies who have kindly sent us Christmas greetings, and we acknowledge on behalf of the club movement the good wishes which so many of the contributors to 'News from the Societies' offer to their friends and rivals. If we have not included their greetings in the reports below, it is not because we are curmudgeonly—only that we have to keep a watchful eye on space.

Albany P.F.U. (Hon. Sec.: G. Denman, 111 St. Leonards Road, Hove, Sussex). Two films—9.5mm. and 16mm.—will be made during the coming season. Editing continues on the latest production—a 16mm. comedy—which, it is hoped, will be completed in time for the December film show. The consensus of opinion at these popular monthly shows appears to favour silent films. An interesting talk was given recently by a member of the location unit which worked on the Arctic exterior for *Scott of the Antarctic*. Membership is increasing but there are still some vacancies.

Alpha F.P. (Hon. Sec.: A. J. Andrews, 16 Pamela Road, Northfield, Birmingham 31). Two sequences are now complete for the 9.5mm. comedy *World of Boys*. The club reports complete success with its first attempt at reversal processing. A public film show, to take place at Christmas, is being arranged. Membership, which continues to rise steadily, now stands at sixteen—all teen-agers.

Ashley F.U. (Hon. Sec.: John Daborn, Woodhayes, 5 Ashley Drive, Walton-on-Thames, Surrey). First draft script—consisting of 300 scenes—for the club's next animated cartoon, *The History of Walton*, has been completed. The film, which will run for 20 minutes, traces the history of Walton from neolithic times. An idea of the scope of the film, which is expected to be two years in the making, may be gained from this extract from a lengthy local newspaper report: "... once again Roman legions will ford the Thames at Cowey Stakes; the veil of time will be partially lifted from St. Mary's Parish Church; there will be intimate glimpses of the early revelries at Oatlands Palace".

Astral C.C. (Hon. Sec.: Ron Thompson, 20 Downview Road, London, S.E.19). Re-takes are now being shot for *Suburban Week-end*. 9.5mm. and 16mm. units have been formed. Each unit will operate independently, preparing its own scripts and handling the production of the films from start to finish. New members are welcome.

Belfast Y.M.C.A. Cine Society (Hon. Sec.: E. Silver, Wellington Place, Belfast). *Heart of a City*, dealing with activities of the Belfast Y.M.C.A., and *To Keep You Moving*, showing physical training in Belfast schools, were presented at a special showing of 16mm. club films on October 16th. The latter was produced for the Belfast Education Committee. At a later meeting W. McCracken screened his latest colour travel film, *Mediterranean Cruise*.

Birmingham C.A.S. (Hon. Sec.: F. A. Inshaw, 8 Corrie Croft, Sheldon, Birmingham). Youth club activities in the city of Birmingham are the subject of an 800ft. film to be made at the request of the Youth Advisory Committee of the Birmingham Education Committee. Filming will take a year, as activities throughout the seasons must be depicted. Work on *The Mask* will continue concurrently with the youth club film. The club's tape recording apparatus is to be modified in accordance with the system devised by the Tower F.U. Shows of pre-1949 Ten Best Films are being planned for early next year; producers willing to loan copies are invited to write to the secretary. New members are welcome.

Blackburn Arts Club (Film Section) (Hon. Sec.: Miss E. L. Gray, 56 Grangeville Road, Blackburn, Lancs.). Visitors from all parts of Lancashire attended the society's presentation of the 1949 Ten Best Films on November 9th and 11th. It was necessary to give two shows to accommodate the large numbers who

applied for tickets. Meetings are held each Monday evening at 13 Victoria Street.

Blackpool A.C.C. (Hon. Sec.: T. Wilkinson, 157 Westmorland Avenue, Blackpool). Bad weather having delayed work on *City of Pleasure*, the unit has switched to the filming of interiors. Titling methods, demonstrated recently, were filmed for inclusion in a trailer dealing with club activities. Most members visited Lytham St. Annes on October 25th to attend the presentation of the 1949 A.C.W. Ten Best Films. New members, with or without apparatus, are welcome.

Bradford C.C. (Hon. Sec.: A. C. Whitehead, 38 Pasture Lane, Clayton, Bradford). Only the titles remain to be filmed for the documentary on Wharfedale. It was agreed at the A.G.M. to "refurnish the club rooms as far as available funds permitted". Members have co-operated enthusiastically and much of the work has now been finished. Brown velvet curtains have been fitted to the proscenium, and the projection box is being re-designed to provide for greater comfort. Mr. Clarke of Kodak discussed colour filming when he visited the club recently. The first public show of the season was held at Southgate Hall on October 26th.

Burghclere & Newtown Productions (Organiser: J. B. Legard, The Rectory, Burghclere, Newbury, Berks). An audience of 200 attended a film show given in the Parish Hall recently. *Scenes from Village Life and Impressions of Beaconsfield* (Kodachrome)—the society's own productions—were screened with *Instruments of the Orchestra* and *Mr. Jones Takes the Air* (Crown F.U. road safety film). Admission was free but there was a collection which realised £30 in aid of the Bishop of Winchester's Appeal. Local enthusiasm has prompted the society to undertake more ambitious productions. A fictional film, designed to feature local residents and the surrounding countryside, is being scripted.

Circle Nine Five C.C. (Hon. Sec.: T. E. Terrell, 33 Pembroke Road, Walthamstow, London, E.17). One meeting each month during the winter season will be devoted to lectures from visitors and demonstration of new equipment. The film dealing with old people's welfare is now complete and will be screened in early January. A script competition has been arranged. New members are welcome.

City Films K.S. (Hon. Sec.: E. R. Wilson, 10 Asline Road, Sheffield 2). Arrangements are being made for the public presentation of a sound film feature show in Sheffield for two or three evenings in the near future. Admission will be free but a silver collection is to be taken in aid of *The Sheffield Telegraph and Star* Creswell Colliery Disaster Fund.

Coamo Film Productions (Director: Alec Jays, 21 Rundell Crescent, Hendon, London, N.W.4). Membership of this newly-formed society for enthusiasts in the Hendon, Mill Hill, Edgware and Wembley districts now stands at eighteen. The first club production has been scripted. Full dialogue for the 30-minute thriller will be recorded on disc and later transferred to S.O.F. Ample floor space for filming interiors is available in the large workshop which is loaned to the society for week-end use. At one meeting each month all suggestions and new ideas published in A.C.W. are discussed and those of value to the club noted for future reference. New members, in acting and technical sections, are welcome.

Coventry F.S. Film Production Unit (Hon. Sec.: E. J. Smith, 28 Ludlow Road, Coventry). All location shots for *Quiet Sunday* have now been filmed. Preparatory work is under way for a 16mm. production—as yet untitled. The first two talks in a series dealing with cine apparatus and technique have been given. Members visited Sutton Coldfield C.S. on November 3rd for the screening of the A.C.W. 1949 Ten Best. New members are welcome.

Crouch End A.C.S. (Hon. Sec.: I. Smith, 2 Twyford Avenue, East Finchley, N.2). Editing and titling are the main activity now that filming for all three productions has been completed. During recent months a sound film has been made for the Forces' Aid Society and Lord Roberts's Workshops for the Disabled. A S.O.D. production, *Lakeside Miniature Railway*, deals with the installation and operation of the miniature railway at Alexandra Palace.

Diamond F.U. (Hon. Sec.: R. C. Morgan, 124 Otlands Drive, Slough, Bucks). Premières of the Slough and Windsor Carnival film, *Queen for a Week* (17 min. S.O.D.) are being held in both Slough and Windsor. Total cost of producing the film and arranging the two shows is about £40. Arrangements are being made for a party to attend the U.N.I.C.A. Festival in Glasgow in 1951. There will be some vacancies for new members next January.

Dundee C.S. (Hon. Sec.: G. D. H. Doig, 61 Campbell Road, Broughty Ferry, Dundee). Over sixty members, including fifteen newcomers, attended the first meeting of the winter season. *Crieff Highland Games 1950* (16mm. colour), made by T. H. Thoms and J. R. L. Halley on behalf of the Scottish Film Council for the Crieff Highland Games Committee, was screened with *Make Leisure a Pleasure* (16mm.) and *Peter's Paradise* (16mm. colour).

Durban Cine Eight Club (Organising Sec.: C. R. MacKenzie, 2 Corn Brea, St. Thomas Road, Durban, S.A.). *Mother's Night Out* (monochrome) by E. G. Frow gained first place in both "The Best Film of the Year" and "My Best 50ft. Film" competitions, winning the Claude Whyall and the Stafford-Mayer floating trophies. Dr. V. A. Wager was a very close second in both competitions. Final judging for the Kodak Cup competition took place on October 13th. **Edinburgh C.S.** (Hon. Sec.: Wm. S. Dobson, 20 Barnshot Road, Edinburgh 13). A new scheme for filming has been introduced: the society has been divided into a number of small groups which, during the next two months, will each produce a number of two-minute comedy cameos. A still photography group has been formed. A programme of films from Planet F.S. has been arranged for December 1st. Membership is the highest in the history of the society.

E.N.S. Cine Club (Hon. Sec.: W. Kiberd, 4 Eastdown House, Amhurst Road, London, E.8). This month should see the completion of the filming for *Next Place*. Setbacks encountered by the unit making the film for the local borough council are being steadily overcome. A members' film competition is being organised: a short script has been written and the filming will be split into phases with directors and camera crews changing jobs. A record will be kept of the experiment, and it is hoped in this way to find which members are most suited to the technical work. **Film Sextet** (President: R. Wrenhurst, 11 Lynn Road, Balham, S.W.12). *Windfall in Bohemia* and *Head of the Form* having been completed, a script is now being prepared for the third production: filming will begin shortly. Meetings are held every Saturday.

Finchley A.C.S. (Hon. Sec.: Mrs. L. K. Duffey, 160 Fordwych Road, N.W.2). Twenty-one today! Well, not today, but this month the society will have completed twenty-one years of pleasurable and useful activity. Ivor Smith (Crouch End A.C.S.) and Keith C. Blain of the Wanstead and Woodford C.C. visited the club in October and R. H. Alder has promised to come in November. Leonard Roques, an old Finchley member, screened some of his productions with sound-on-tape accompaniment at a recent meeting.

Fourfold F.S. (Hon. Sec.: Miss Audrey Morris, Park House, 217 Winchmore Hill Road, London, N.21).

Le Chien Andalou, *L'Idée* and *Papagone* were shown at the first of the "history of the film" programmes of this season. Three scripts have been prepared and discarded by No. 2 unit who are working on *The 9.45 p.m.* Production of *Life Cycle* has been halted until the whole team has had the opportunity of discussing the rough-edited rushes. Unit No. 3, making *Terwick Mill*, have another journey ahead of them to shoot some essential exteriors. *Old Father Thames*, *House Quest*, *Spring* and *Albert's Treasure Box* comprised a programme of Commended films from the 1949 Ten Best Competition.

Grosvenor F.P. (Hon. Sec.: R. B. Brinkworth, 19 Grosvenor Place, Bath). So many more people wished to attend the annual film show at the Pump Room than could be admitted that a second performance was arranged. At this, too, there was a full house. A script for a thriller—as yet untitled—is being prepared. **Hale Congregational Sunday School F.S.** (Hon. Sec.: J. A. Stupden, 6 Broom Road, Hale, Altrincham, Cheshire). *Mischief* at Moberley, directed by 13-year-old Michael Dawson, and *Royal Adventure* (9.5mm.) by David Charles, aged 15, were screened for the first time at the October monthly show. The latter film is the tale of a boy king of a foreign country kidnapped by political enemies while at school in England.

Harrogate A.C.S. (Hon. Sec.: D. Johnson, 32 St. John's Road, Harrogate). Local interest has been aroused by a note of club activities which appeared in a local newspaper. Talks on film production and a showing of members' 9.5mm. films were features of October meetings. Early this month B. Topham gave a talk on "Twenty years in Cine", illustrated by some of his own films. Membership increases steadily and new members are welcome.

Haywards Heath & District A.C.S. (Hon. Sec.: P. Higgs, Barmead, Balcombe Road, Haywards Heath). F. E. Davis, chairman of the society, visited Guernsey recently at the invitation of *The Guernsey Star* to show his 1,200 ft. 16mm. colour film, *Island Holiday*. Three performances were given at which collections were taken in aid of the St. John's Ambulance Brigade and the Guernsey Rotary Club's Boys' Camp funds. Societies in the south of England wishing to show this film are invited to write to the secretary.

High Wycombe F.S. (Hon. Sec.: D. Gravett, 8 High Street, High Wycombe). Additional scenes for the Road Safety film, *Indictment*, have now been filmed. *The Miracle* and *The Hour of Darkness* were screened at a recent meeting when Martin Benson, a professional actor, attended to comment on the acting. Of particular interest to those contemplating a sound film were his remarks on the problem of post-synchronisation from the actor's point of view. **Hounslow P.S. Cine Section** (Hon. Sec.: G. Hanney, 167 Ellerman Avenue, Twickenham). Monthly film shows have been arranged by the projection unit for the Hounslow Hard-of-hearing Group. Membership is now complete and the names of future applicants will be entered on a waiting list. Filming has begun for *Nine Fives*—the club's first production. Closing of the club competition is December 31st. Judging will be on January 6th.

Hull & District A.C.S. (Hon. Sec.: C. Smith, 4 Victoria Square, Ella Street, Hull). October 23rd saw the opening of the winter season with the screening of the 1949 Ten Best Films. Several evenings are to be devoted to the making of a publicity trailer illustrating club activities. 9.5mm. home processing was demonstrated recently when a film was shot, processed and screened in the same evening, a home made developing tank being used. Competitions have been held again this year: the judging will take place early in 1951. Meetings are now held every Friday evening. New members are welcome.

Ickenham F.S. (Hon. Sec.: J. G. de Coninck, 7 Hill Rise, Ruislip, Middx.). The first of a series of monthly shows of other societies' films opened the second winter season. *Refuge*—from Planet—was shown. Associate members are to form a film appreciation group. Work continues on *They're Hard to Catch* (9.5mm.), while other members are



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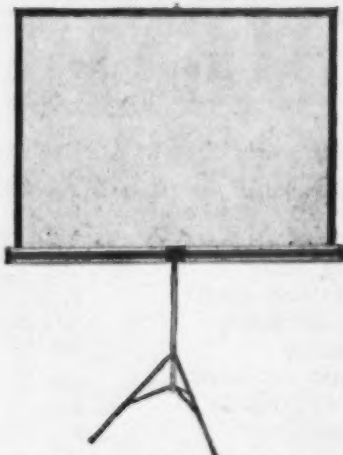
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preparing a script for a thriller. A colour fantasy based on "Peter and the Wolf" and incorporating live and puppet action is to be made. A presentation programme has been printed for distribution at the first public showing of *The Country Pumpkin*. New members, interested in production, are welcome.

Isle of Wight A.C.S. (Hon. Sec.: R. Mellamy Highfield, Newham Road, Binstead, Isle of Wight), 150 attended the first show of the season when *Marionettes*, *Charley's Chance* and *Death in a Tube*, were screened for the first time in the Isle of Wight. At the meeting on November 6th a number of members' personal films were shown.

Kingston C.C. (Hon. Sec.: W. J. Kelsey, 24 Sandhurst Avenue, Surbiton, Surrey). Production of *A Tale of Two Tickets* has again been delayed through illness. Until work can be resumed it is intended to experiment with table-top photography. "Light, Lenses and Filters" were discussed at a recent meeting by member Malcombe V. Morris, F.B.O.A.

The annual dinner-dance has been arranged for December 16th. New members are welcome.

Leicester & Leicestershire P.S. (Cine Group) (Hon. Sec.: R. Hill, 43 New Way Road, Leicester). Because of an increased membership, meetings are now held in larger rooms at Holy Trinity Hall, Trinity Lane, Leicester. Highlights of the winter season to date include a visit from J. L. Petcher, A.R.P.S. and the presentation of the I.A.C. prize-winning films. Experiments have been made with magnetic tape recording. New members are welcome.

Liverpool A.P.A. Cine Group (Hon. Sec.: E. L. Jones, 17 Eaton Close, Liverpool 12). A member's 8mm. colour films, some of them taken on the Continent, were screened at a recent meeting and later discussed. Good progress with the editing of the 8mm. film of Chester Zoo is reported. A producer of several 16mm. colour films of Scotland will show his work at a future meeting and explain his methods.

Lytham St. Anne's F.S. (Hon. Sec.: C. P. Ramsbotham, 23 Ansdeil Road North, Lytham St. Anne's). Nearly all the 300 tickets for the presentation of the 1949 A.C.W. Ten Best were sold well in advance of the show. An audience of more than 200 attended the showing of the I.A.C. 1949 prize-winning films. Membership has been closed at 250 and a waiting list introduced. With the arrival of a tape recorder, work will commence on the production of a sound-on-tape short.

Maidstone F.S. (Hon. Sec.: Aubrey Evans, 27 North Down Close, Maidstone, Kent). The making of *By Christopher!* (40-minute 8mm. comedy), with its Kentish background and portrayals of local legends, has aroused great interest in the Maidstone area. The film will be screened for the first time on December 14th with a programme of French documentaries. A proposal for amalgamation with a local scientific film club is being studied. Films recently shown included *World of Plenty*, *Instruments of the Orchestra* and *Quai des Brumes*. Membership has passed the 150 mark but new members would be welcome for production work. Applications should be addressed to Mrs. R. Wynn Evans, 267 Boxley Road, Maidstone.

Manchester C.S. (Hon. Sec.: H. Percival, 97 Ashton Lane, Sale). Showmanship was the keynote of a projection evening when a newcomer screened *Rape of the Earth*, *Thoroughbreds of the World* and *Tomorrow by Air*—all sound—on his 601. Colour floodlighting of the screen was a feature of the evening and records were played during the intervals. *Asat* and *Ankle and Ring of the Bracklys*—both club productions—and a member's colour film showing the use of Econsign titles were shown at a later meeting.

Molesey A.C.U. (Hon. Sec.: R. Newman, 157 Beauchamp Road, West Molesey, Surrey). Plans are being discussed for the production of documentary shorts dealing with the public services of the local authority. At a meeting at Hinchley Wood a number of films made by a new member were screened. Sports events organised by the Molesey Monarch and Cycle Speedway Club have been filmed on recent Sunday afternoons.

Newcastle A.C.A. (Hon. Sec.: George Cummin, 143

Baywater Road, Newcastle-on-Tyne 2). Final shots for *Stair-rod to Heaven* and for the motor-cycling film have now been taken. Films shown at recent meetings included selections from the Edinburgh, Sunderland, Crouch End and Oldham societies and the Italian *Four Steps in the Clouds*.

Norwich A.C.S. (Hon. Sec.: J. Chettleburgh, 130 Magdalen Road, Norwich). Films for the club competition are now under way. The author of each script selects his own actors, director and editor, each of whom is bound to take part unless he has a very good reason for refusing. In this way every member will have an opportunity of playing some part in film production.

Nottingham A.C.S. (Hon. Sec.: R. H. Jelley, 3 Homiton Road, Broxtowe Lane, Nottingham). "History of Photography"—a Kodak lecture—was delivered at the last meeting in October. A selection of films from the I.A.C. library was shown to members and guests recently.

Oldham Lyceum C.S. (Hon. Sec.: H. Hilton, 3 Chamber Hall Close, Oldham). A magnetic tape recorder was demonstrated and several amateur productions screened at the first meeting of the winter session. A selection of members' first attempts at film-making were shown at a later projection evening, and a presentation of their latest films has been arranged for the near future. A short publicity trailer is being made and production continues on *Moorland Incident*.

Planet F.S. (Hon. Sec.: Miss Hilda Collins, "Beam Ends", Belmont Avenue, Cockfosters, Herts.). The thirteen entries—mostly colour—in the club's sixth annual competition were judged by Leslie M. Froude, Ben Carleton and Edgar J. Chard. *Go West Young Man*, an animated colour film, gained for Jack Barton the Planet Trophy for the best film. The Edgar J. Chard Cup for the best factual film and the Hilda Coles Trophy for the best photography were both awarded to Sam Coles for *Waters of the Ben*—a colour film of Scotland.

Polygon F.S. (Hon. Sec.: D. C. Allan, 124 Carlton Avenue West, North Wembley, Middx.). Several new members were enrolled after the screening of the 1949 A.C.W. Ten Best. Films to be shown during the winter season include *Safety Last*, *Le Million* and *Gasta Berling*. The premiere of *The Will* is to be held shortly. Social activities are to be expanded during the coming months. New members, particularly those interested in acting, are welcome.

Potters Bar Cine Society (Hon. Sec.: P. Johnson, 4 Oakroyd Avenue, Potters Bar, Middx.). Following the inauguration meeting of this new society on October 9th, J. L. Bennett's 300 ft. 9.5mm. production *One Fine Day* was screened. New members are welcome.

Preston & District C.S. (Hon. Sec.: J. H. Swainson, 5 Park Road, Fulwood, Preston, Lancs.). This new society meets every Thursday evening when the club production and projection arrangements are planned. At the first meeting, appreciation was expressed for the help given in the formation of the club by George Sewell, F.R.P.S. New members are welcome.

Queensway Film Productions (Hon. Sec.: Miss Peggy Phillips, 37 Honeygreen Lane, Liverpool 12). This new Merseyside society intends to work on 16mm. only. The first production is now being scripted.

Sale C.S. (Hon. Sec.: H. Percival, 97 Ashton Lane, Sale, Manchester). 600 ft. of stock have been donated by a member for the first production, plans for which are now well under way. Interiors will be shot at club headquarters where there are ample facilities. Sound films from the Petroleum Board and the Oxford University sound film *Our College* were shown recently. *Nancy's Garage*, *It Never Rains*, *Diamond Cut Diamond* and *Murder*—all from Stoke-on-Trent C.S.—have also been screened this session. Meetings are held on alternate Thursdays. New members are welcome.

Slough F.S. (Hon. Sec.: Miss Joan Weedon, 11 College Avenue, Slough). *Kameradschaft* (edited and titled for screening in this country by the club's president, Adrian Brunel, F.R.P.S.) was screened to

an audience of ninety members and guests which included the Mayor and Mayoress. An audience of 1,000 attended the lecture by Peter Scott at which he screened his film of a "wild goose chase" in the Arctic. His visit was arranged in co-operation with the Civic Society, Natural History Society and the Geographical Association. Chairman for the evening was John Snagge. Proceeds were donated to the Severn Wild Fowl Trust, of which Peter Scott is president. Shots taken of members being shown over the projection room of a local cinema are to form part of a trailer, *The Film Society and You*, depicting club activities. A class for amateur films is to be included in next year's Slough Arts Festival for the first time. *Bentham P. & C.C.* (Hon. Sec.: W. B. Oliver, 42 Bentham Road, Greenford, Middx.). The premiere of *The Second Man* will take place on January 1st. A trailer advertising the film is being screened at public shows. At next month's public show, on December 13th, part 4 of the 8mm. serial, *The Lighthouse by the Sea*, will be shown with *My Boy* and some shorts. Visitors are invited to the cine social to be held on December 20th. Tickets are available from the hon. secretary.

St. Andrews A.F.G. (Hon. Sec.: Brian R. Everett, 27 Meadowside Road, Chesham, Surrey). The editing of *The Black Case* is now reaching its final stages. A special amplifier is to be used with the club's Wearite Tape Deck for experimental sound recording work. Synchronisation will, it is hoped, present no great difficulty since synchronous motors are fitted to turntable, projector and tape deck. First public show of the season will be at the Sutton Public Hall on November 21st.

Stoke-on-Trent A.C.S. (Hon. Sec.: W. A. Cooper, 17 Eleanor Crescent, Newcastle, Staffs.). November 1st saw the screening of the 1949 I.A.C. prize-winning films. Meetings are to be held weekly instead of fortnightly in future. Visits from the Sutton Coldfield, Shrewsbury, Manchester and Wulfrun societies are planned for the winter months. New members are welcome.

Sunderland C.S. (Hon. Sec.: W. L. Davis, 95 Stratford Avenue, Grangeton, Sunderland). Copying by means of a back-projection image was demonstrated at the opening meeting of the session. A section for "art members" has been formed for those not interested in the technical aspects of film-making. They will pay a reduced subscription. Although permanent headquarters are not available, a suitable meeting room with studio and store for props has been hired. A complete living-room set has been built.

Tees F.U. (Hon. Sec.: A. Nunn, 16 York Road, Middlesbrough). A short is now being made—the first production since the club acquired its new club-room. Plans for expansion are being discussed, and those interested are invited to attend the weekly Tuesday meetings.

Tower F.U. (Hon. Sec.: L. L. Julien, 22 Upper King Street, Leicester). Work continues on the first film to be made by the society's own magnetic sound recording-on-film methods. Members engaged on research have scored another success with the manufacture of their own magnetic oxides.

Victorian A.C.S. (Hon. Sec.: B. A. Bennett, Box 1270L, G.P.O., Melbourne, Australia). It is not only societies in Great Britain which have accommodation difficulties! An "urgent appeal" is published in the September issue of "Victorian Movie Makers", this society's journal, for details of suitable premises.

A. J. W. Moore gained first prize with his colour film, *All For Twopence-Halfpenny*, in the 1950 V.A.C.S. 8mm. competition. Closing date for the "Five Best Films" competition was October 25th. Production activities began at the end of August with six cameras operating—three 16mm., two 9.5mm. and one 8mm. *Wallasey A.C.C.* (Hon. Sec.: John Broadbent, 306 Portland Court, New Brighton, Wallasey, Cheshire). Club organisation is now fully geared for a first-class presentation of the 1949 Ten Best on December 5th-7th. One short has been completed during the past season and two full length productions are now in their final stages. Sound films from the Central

Film Library have been screened fortnightly for the past four years. Membership increases steadily and a healthy bank balance has permitted the purchase of a sound projector.

Wanstead & Woodford C.C. (Hon. Sec.: W. E. Dodd, 43 Burnham Road, Chingford, E.4). Worthwhile discussions on film-making followed the screening of personal films made by eighteen members—three of them ladies—during the past month. R. Dobbs of R. G. Lewis recently demonstrated new equipment which ranged from titling letters and filters to sound recording apparatus. Pictorial composition was the subject of a later talk by P. R. Dale.

West London F.U. (Hon. Sec.: A. F. Shave, 77a Adelaide Grove, Shepherds Bush, W.12). Schedules for next year's productions are now being drawn up. *Destiny*—a drama—will be filmed on 16mm. *Death Plays Whist* (thriller) will be made by the 9.5mm. enthusiasts, while the 8mm. section will produce an "interplanetary" film provisionally titled *To Other Worlds*.

Whitehall C.S. (Hon. Sec.: W. J. Dear, 166 Winchmore Hill Road, N.21). Meetings are held twice monthly in the Ministry of Works cinema, Lambeth Bridge House, at 6.30 p.m. On the first Thursday in the month the programmes are technical and include lectures and demonstrations. On the third Tuesday, films of particular interest to amateurs are shown and criticised.

Wimbledon C.C. (Hon. Sec.: Miss D. M. Shppard, 35 Denmark Avenue, Wimbledon, S.W.19). A series of six lectures on various aspects of film-making has been arranged. The first took place on October 17th and the rest will follow at monthly intervals. *There Was An Old Woman* was enthusiastically received by Wimbledon Corporation and is now being screened at local halls. Meetings are now held at club headquarters—The Guild House, 30 Worple Road—on alternate Tuesdays at 8 p.m. Next meeting is on November 28th. Membership now stands at 27 but there are still some vacancies.

Wisebach & District F.S. (Joint Hon. Sec.: G. W. Usher, 19 Wellington Terrace, Wisebach, Cambs.). It concerns *Us All* was shown at the society's first meeting of the current season. *The End of the Trail*, a pre-war production, was screened on October 30th, when plans for 1951 productions were discussed. Membership has recently increased to 116.

Woolwich & District C.C. (Hon. Sec.: R. Johnson, 90 Eltham Road, Lee, London, S.E.12). *The First 300ft.* is to be the title of this newly-formed society's first 9.5mm. production, the script for which has now been completed. New members are welcome.

Wulfrun A.C.C. (Hon. Sec.: G. Hayward, 32 Rupert Street, Wolverhampton). Many enquiries were received from prospective members after the presentation of the 1949 Ten Best. Copies of a special edition of the club magazine—"The Viewfinder"—giving details of club activities and of the making of *Eggs for Breakfast*, were enclosed with each programme. A S.O.D. recording was made of the commentary to *Nature's Way*. *Eggs for Breakfast* was shown in full. Two 1,000 watt Ampro projectors were used with a third machine set up as a stand-by. Members were guests of the cine section of the Stafford Film Group at a private showing of *Filming for Fun*. Visitors are welcome at the weekly Friday meetings at 7.30 p.m. at the new meeting place, Compton Grange, Compton Road.

NEW CLUBS

Enthusiasts in Plymouth are invited to contact Mr. Joseph Evans of 56 Glendower Road, Peverell, Plymouth with a view to forming a cine society there.

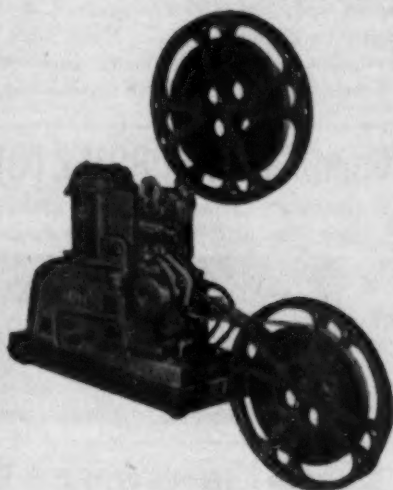
Mr. S. W. Lucas, 112a Villiers Avenue, Surbiton, Surrey and Mr. Oliver of 6 Grove Court, Grove Crescent, Kingston are seeking support for their proposal to form a society in the Surbiton area. All gauges would be catered for, and the society would concern itself with both film production and appreciation.

Reports for the January issue, on sale December 15th, should reach us not later than November 20th.

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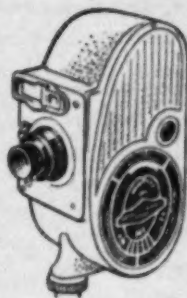
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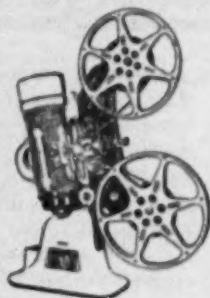
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Films for the Home Show

A selection of new and recent additions to the film libraries. Abbreviations used: M, minute; D, director; number in brackets thus: (2), indicates number of reels; P, indicates film is for sale outright.

16mm. SOUND FEATURES

Associated British Pathe

For Them That Trespass. 90m. Richard Todd, Patricia Plunkett, Stephen Murray. An innocent man is gaoled for murder. On his release he determines to track down the man who put him there and reveal the truth.
Uneasy Terms. 90m. Michael Rennie, Moira Lister. Peter Cheyney thriller.
Trinity House. 50m. Documentary.
Spring Meeting. 92m. Michael Wilding, Nova Pilbeam, Sarah Churchill. Romantic comedy.

Baker & Hyman

Abilene Town. (10). D, Edwin L. Martin. Randolph Scott, Ann Dvorak. Vigorous, competently-directed western.
Penn of Pennsylvania.

F.H. Co.

Her First Romance. 78m. Alan Ladd, Edith Fellows. Romantic musical.
Convict's Code. 60m. Robert Kent, Anne Nagel, Sidney Blackmer.
Man With Two Lives. 65m. Edward Norris, Eleanor Lawson.
Farewell to Fame. 70m. Gale Storm, Frankie Darro.

G.B. Film Library

Passport to Pimlico. 87m. D, Henry Cornelius. Stanley Holloway, Hermione Baddeley, Margaret Rutherford, Paul Dupuis. Really entertaining comedy with excellent acting. The discovery of a 15th-century royal charter decreeing that part of Pimlico shall be forever Burgundian soil sets in train a delicious series of zesty incidents.
All Over the Town. 88m. D, Derek Twist. Norman Wooland, Sarah Churchill, Cyril Cusack. Newspaper drama with exciting climax and satisfying ending. The editor of a local newspaper exposes the machinations of a corrupt local councillor.
Floodtide. 89m. D, Frederick Wilson. Gordon Jackson, Rona Anderson, John Laurie. Capable direction and camerawork in this drama of the Clydebank shipyards.

Ron Harris

Road House. 95m. D, Jean Negulesco. Ida Lupino, Cornel Wilde, Celeste Holm, Richard Widmark. As an act of vengeance Jefty Robbins frames his partner on a robbery charge, then persuades the judge to parole him in his, Jefty's, custody. Smooth acting and interesting story.
That Wonderful Urge. 82m. D, Robert B. Sinclair. Tyrone Power, Gene Tierney. Elegant settings in comedy romance about a journalist who writes a series of scathing articles about an heiress only to find, later, that he loved her all the time. Competent production.

Come to the Stable. 95m. D, Henry Coster. Loretta Young, Celeste Holm. The tale of two nuns who come to America from France to build a children's hospital in fulfilment of a vow made during the war.
The Return of Frank James. 98m. Henry Fonda, Gene Tierney. Frank sets out to avenge the cowardly murder of his brother Jesse. A worthy sequel to *Jesse James*.

Beau Geste. 114m. Gary Cooper, Ray Milland, Robert Preston, Susan Hayward. Exciting tale of the adventures of three brothers in the French Foreign Legion. Adapted from the novel by P. C. Wren.

Frank E. Jessop

Tom Brown's Schooldays. 83m. Sir Cedric Hardwicke, Freddie Bartholomew.



"You're an interfering old cat", Carol (Google Withers) tells Aunt Agnes in this scene from "Once Upon a Dream". Other stars in this recent G.B. release are Griffith Jones and Guy Middleton.

Swiss Family Robinson. 86m. Thomas Mitchell, Edna Best.
Frontier Justice. 57m. *White Stallion*. 58m. Westerns.

Metro-Goldwyn-Mayer

The Doctor and the Girl. 98m. D, Curtis Bernhardt. Glenn Ford, Charles Coburn, Gloria de Haven, Janet Leigh. Medical drama about a young doctor who forsakes his ambitions and a brilliant future to marry a penniless girl and become a G.P. in a poor district. Technically very good.
Complete programme with *Those Good Old Days*, 9m.; and *The Bear and the Bean*, 8m.
The Forsyte Saga. 113m. D, Compton Bennett. Errol Flynn, Greer Garson, Walter Pidgeon, Robert Young. Book 1 of John Galsworthy's novel provides colour and romance and captures something of the atmosphere of the period.
With The House of Tomorrow. 7m.
Madame Bovary. 114m. D, Vincente Minnelli. Jennifer Jones, James Mason, Van Heflin, Louis Jourdan. The famous novel translated into a sumptuously mounted novelle. With *The Invisible Mouse*, 7m.
Neptune's Daughter. (Colour). 93m. D, Edward Buzzell. Esther Williams, Red Skelton, Ricardo Montalban. Melody, romance and revelry in this well staged musical. Spectacular aquatic displays. With *Mr. Whitney Had a Notion*, 11m.; and *Abdul the Bulbul Ameer*, 8m.

16mm. SOUND SERIALS

Frank E. Jessop

Dick Barton Strikes Back. Five Episodes. Don Stannard, Sebastian Cabot, Jean Lodge.

16mm. SOUND SHORTS

Baker & Hyman

The Chimp. (3). Laurel and Hardy comedy.
Several of the Most Important 1949 Races; *The 1950 Derby*; 1950—City and Suburban. All one-reelers.

Ron Harris

Draftsmen of Dreams. (2). "World Today" series.
Future Champions. Sports review.
Fashions of Yesteryear. "Feminine World" series.
Satisfied Saurians. "Dribblepuss Parade" series.
As Hill-Billies. "Speaking of Animals" series.
Nothing But Nerves. Robert Benchley comedy.
Ina Ray Hutton and her Orchestra. Musical.
Swimcapades. Grantland-Rice Sportlight.

Frank E. Jessop

Varico of Vida; Emerson Mountaineers; Miniature Variety; Al Donahue and his Orchestra; Lani McIntyre and his Orchestra; Johnny Long and his Orchestra. All one-reel musicals. P.

Walton Films

A Surrey Symphony; A Sussex Symphony. (Colour or black and white). 12m. each. Both by Matthew Nathan. The first was Highly Commended in the 1949 Ten Best Competition. Commentary by Frank Phillips.

Speedway Racing. 11m.; *Snowland Sports.* 12m.; *Helvetia.* 11m. Sub-titled silent copies of the above also available.

16mm. SILENT SHORTS

Walton Films

South African Wonderland; Farm Show; Down Southampton Water; Royal Palaces; Bikini Bathing Beauties; Ski-Thrills; Round the Cinder Track; Sports Parade; West Sussex Beauty Spots; Castles of Sussex; The Isle of Wight. All 4m. black and white.

9.5mm. SOUND FEATURES

Nine Five Limited

Hold That Woman. (6). James Dunn, Frances Gifford. Comedy.

Marked Men. (6). Warren Hull, Isabel Jewell.

Pathescope

Secret Evidence. (6). Charles Quigley, Margaret Evans. Thriller. The District Attorney's fiancée becomes involved in a case of attempted murder.

South of Panama. (6). Roger Pryor, Virginia Vale. Murder and romance in this tale of a gang of agents who are out to steal a secret government formula.

Tarzan and the Green Goddess. (6). Bruce Bennett, Ula Holt. Sequel to *New Adventures of Tarzan.*

9.5mm. SILENT FEATURES

Premier Film Service

Secret Lives. 69m. Drama.

9.5mm. SOUND SHORTS

Pathescope

West of Inverness. (1). Travel film of Scotland's Western Highlands. Commentary by McDonald Hobley.

First in War. (2). Charley Chase comedy.

9.5mm. SILENT SHORTS

Pathescope

Trooping the Colour 1950; Roamin' Vandals. (1); *Jack & Daphne.* Newreel record of London Zoo's brown bear cubs.

Premier Film Service

Last of the Knights; Joyous Journey. 15m. Comedies.

8mm. SHORTS

Walton Films

A Surrey Symphony; A Sussex Symphony; Speedway Racing; Snowland Sports; Helvetia; South African Wonderland; Farm Show; Down Southampton Water; Royal Palaces; Bikini Bathing Beauties; Ski-Thrills; Round the Cinder Track; Sports Parade; West Sussex Beauty Spots; Castles of Sussex; The Isle of Wight.

New Movie-Paks

G.B. Film Library

No Indians Please; Fun on the Run. Bud Abbott and Lou Costello comedies.

Charlie the Champ. Chaplin comedy with commentary by Tommy Handley.

Western Feud. Johnny Mack Brown. *Bar 20 Rides Again.* Bill Boyd as Hopalong Cassidy.

Gems of Song. Deanna Durbin. *Rumba Congas.* The Ritz Brothers and The Andrew Sisters.

Knockout Thrills. Famous big fight climaxes. *Fishing Fun; Dare Devils on Ice.*

A Day in Venice. James A. Fitzpatrick travel picture. *A Thrill a Second; Yesterday Lives Again.*

Mary's Little Lamb. Cartoon.

(All the above available in 16mm. sound, 16mm. silent and 8mm. with the exception of *Gems of Song* and *Rumba Congas* which are 16mm. sound only.)

End - of - Reel

BY THE EDITOR

I wish that the distinguished professionals who criticise amateur films would not pay us such sugary compliments. It isn't that I am suspicious of the Greeks when they bring gifts. The gifts our mentors generously offer us are worth having. They give up their time to us. They give shrewd advice. But would they please couch their praise in less extravagant terms? As a member of the amateur film movement I find it rather embarrassing to be lauded to the skies when I know, and am sure the critic knows, that the encomiums just can't be merited. And I am no less sure that many amateurs take the same view.

Arthur Elton, with John Grierson, offered some most stimulating comments on the Commended and Highly Commended A.C.W. 1949 competition films at the Federation of Cine Societies' first meeting of the season some weeks ago; and they gave valuable advice on film production, but how many of the audience believed Elton when he said: "I should like to invite you all into the professional fold. You are not amateurs but professionals. You have proved it on the screen."

But perhaps the reason why he would like to have invited us to make films for a living was not necessarily because we make good films but because we enjoy making films even when they are bad. "I am tired," he continued, "of the cinema being in the hands of the specialists. Great Britain is surely a literate country, and it is quite time that everybody learned to handle a camera so that it is a familiar instrument. Until the camera is as readily used as a pen or portable typewriter we shall not have attained full power of expression."

And in discussing Eric Freeman's *Thatching a Hayrick*: "What a blessing there is no talking! The sheer simplicity and direct—even naive—approach is something we professionals have lost. The cleverer we become the less direct we are. There must be enthusiasm. The maker of this film has got it. He demonstrates that photography is not so much a matter of lenses and camera angles as of feeling and sensibility."

With Grierson and Elton addressing a

meeting it is almost a crime to stay away. If the amateurs do not crowd the hall as the professionals do, it can only be because they have less opportunity than the professional of knowing what they are missing. Grierson's racy criticism, his occasional descent into disarming slang, his ebullience, his shrewdness and penetration set the subject of his comments into vivid relief. "Why isn't *A Young Man's Fancy* such a satisfying piece of work as *Thatching a Hayrick*? Because the maker of the latter knew more about thatching than the producer of *A Young Man's Fancy* knew about love-making."

On amateur actresses: "Don't cast any girl until you have seen a screen test of her. The camera can be very kind. A girl that looks ordinary can be a startling personality on the screen. And *vice versa*. You may find miracles in the most unexpected circumstances."

In discussing the 100ft. *Aquila Aquantics*, Grierson paid tribute to technical competence but wanted more gags, pointing out that in the old slapsticks gag was piled on gag at lightning speed. But was it? I think that, if we don't actively dislike them, we tend to view the early milestones of cinema history through rose-tinted spectacles. The circumstances of our first seeing them colour our recollection.

I am a hugely appreciative customer of the British Film Institute's weekly programmes of films designed to illustrate the comedy tradition. I heartily enjoy some of the slapstick, but I must admit that I am bored by much of it. It is certainly not as quick moving as I remembered it. The gags in so many of the films are repetitive and the build-up wearisome. But there are compensations. For example, when I first saw Buster Keaton's *The General* I thought it was a riot—but I was much younger then. Now, though it amuses me less, it enchants me more, for Keaton's technique is most rewarding to study.

"Don't cast any girl until you have seen a screen test of her" says John Grierson. If David Southwood, B.B.C. producer and cameraman, really is producing a film test of the girls from Scarborough's Spa Theatre, it doesn't matter a lot that they are looking at the camera. But Southwood is an enthusiastic amateur and we think he must be filming for his own pleasure. And wouldn't you!



809

If you want details of this B.F.I. comedy series—it is given at the Institut Francais theatre in Kensington—you can get them from the Institute at 164 Shaftesbury Avenue, London, W.C.2. It is a great bargain for London readers: twelve long programmes, each consisting of selected extracts and a full length feature film, for a few shillings—and nothing at all to Special Members of the Institute. Apart altogether from their high entertainment value (Danny Kaye's *Secret Life of Walter Mitty* was shown recently) they are most valuable for anyone wanting to learn about film technique.

Elton almost persuades us that we know it already, giving high praise to Peter Hall's delightful film, *Spring*. "When I saw the title", he said, "I was filled with foreboding. Most people have wanted to make a film about spring—and most of them have. This director has done as well as anyone anywhere. To me the film combined freshness and professional quality in photography of which I have rarely seen the equal."

And as an example of production values he singled out two flower close-ups. They were almost the same—but not quite. Had they been identical, the second one would have fallen flat. In fact, it was distinguished from the first in slight but subtle fashion: a few rain drops softly falling on the petals.

The next F.C.S. meeting, on December 19th, promises to be no less lively. *Paper Boat* will be shown, and Tony Rose, the director, will be there to meet the criticisms of George Sewell. In addition, some amateur films of the early twenties will be screened to afford us an opportunity of assessing just how far we have gone—and in

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what direction. This meeting will be at the Abbey Community Centre Hall, 29 Marsham Street, S.W.1, beginning at 8 p.m., and refreshments will be available from 7 p.m. Anyone can attend by applying for a ticket to the Hon. Sec., E. S. Honeyball, 95 Castelnau, Barnes, S.W.13. A stamped addressed envelope is requested and you are asked to state if you wish to use the cafeteria.

Filming Stage Shows

This is the time of year when the amateur, seeking sequences for his local newsreel or cinemagazine, turns to the theatre: the boards now ring with the boisterous delights of pantomime and are the setting for colourful children's plays, circus acts and the like. Stage plays and even lavishly mounted musical comedy are most intractable material for the cine camera, for even if one is given permission to film and sufficient light is available, the odds are all against one getting a satisfactory result.

Where the emphasis is on spectacle and movement the prospects are brighter. The absence of sound does not seem so peculiar and the painted backcloth is more acceptable (or, more correctly, less unacceptable). Among last year's Commended films in the Ten Best competition was a record of a number of circus acts filmed in a theatre. It was a good, lively production which owed its success to the nature of the material and to the fact that it was filmed from a variety of positions.

Both these qualifications are of prime importance in this class of work, because stage convention is an unreal convention, and a monochrome reproduction of it in two dimensions, minus the essential sound, is bound to be yet more unreal. At the best one should rarely attempt more than a few shots, being content to give a fleeting impression rather than anything remotely approaching a record.

And now, after saying this, let me add that a month or so ago I saw a silent 16mm. record of a well-known musical play and liked it. It was a Kodachrome record of Ivor Novello's *King's Rhapsody*, and very colourful it was but—and this is the significant point—it was not made for public consumption. The producer, Stanley Schofield, filmed it for a specific purpose: Novello had already had sound records made of the play; he wanted a film version to serve as a record of the decor and grouping and also to show the cast how they looked from the front of the house.

It would be nonsensical to suggest that

such film versions, photographed during the actual performance, could ever be sufficiently polished for public exhibition even to people who had seen the play and who might like a memento of it, but as utility pieces they have a definite value. The staging of at least one famous American musical play was facilitated here by a 16mm. film of the native version.

But utility records have to be made with as much care as more elaborate productions and, though they are on substandard, they can't be cheap. In the case of the *King's Rhapsody* film, for example, the complete show had to be put on specially for the camera unit, because there had to be a minimum of three camera positions—positions which could not be taken up during a public performance. The whole cast, technicians, stage hands and theatre staff had therefore to be paid: and the fees had to be added to the cost of the film.

Schofield used two Bolex cameras and a Cine-Kodak Special. One camera was set up in the front row of the dress circle, another (fitted with wide angle lens) was placed at the back of the circle and the third was mobile (on stage, at front row of stalls, in boxes, etc.). The production unit had attended so many performances of the play that they knew it almost by heart and were therefore able to pinpoint the entrances and exits.

During the filming the director signalled to each of the three cameramen when to start turning and when to stop by blasts on a whistle. Lighting was provided by Photofloods—some fifty—to the limit of the fuses: the colour gelsatines were taken out of the footlights and Photofloods inserted and there was a bank of them in reflectors in the orchestra pit low enough to permit of shooting over them. And there were spots to illuminate the background.

It is one thing, however, to take all this material and quite another to condense it into an hour's running time. The editor, Miss Bobbie Jeffs, has done an excellent job but—I couldn't understand the story from the visuals alone. Stanley Schofield had to explain it to me as the film unfolded. This is no criticism of the editing—no one could have made the action speak for itself when robbed of its essential counterparts, dialogue and music—but it does enable me to emphasise once again that straight film records of stage plays are not for public consumption.

A few shots for an interest feature are all right—but leave it at that. Even for these the same meticulous attention to detail that Schofield gives should be a *sine qua non*. Of course, it is highly unlikely that you would be able to secure comparable diversity

of camera position for a few feet shot for your own amusement, but if you are filming an amateur stage production, then certainly Schofield's methods are the ones to copy.

Help Yourself

Committee members who have spoken to me about it are in a pleasurable state of anticipation over the R.P.S. Kine Section's bright idea for its new season's programme. It is proposed to hold a sort of "help yourself" course on amateur cinematography. There will be five meetings devoted to basic technique, and while an experienced film maker will be in charge of each, his job will be less to deliver a lecture than to stimulate questions from the audience and guide it into seeking solutions to its own individual problems.

Amateur film making is an essentially personal affair (that, with the resultant freshness which should emerge, is what distinguishes the amateur approach from the professional) so this method should yield tangible results. The "classes" are aimed chiefly at amateurs who are making, or who want to make, films for specific purposes: for school and industrial work, scientific study and so on, but the amateur who makes films entirely for his own pleasure is just as welcome to attend.

The first, on pre-shooting technique, directed by our old friend, George Sewell, will have taken place by the time these notes appear. The second, on shooting, by Hubert Davy, will be given on January 12th, 1951. And on November 24th Ken Annakin, who directed *Holiday Camp*, *Miranda* and other successful films, will talk on the director's problems, illustrating his remarks with "The Colonel's Lady", from *Quartet*.

The Kine Section's meetings are arranged for members of the Royal, but anyone who would like a foretaste of the fare offered by the Society can attend at the invitation of a member of the group or on application to the Secretary, 16 Princes Gate, S.W.7.

Composite Film

Ivor Smith, genial Vice-Chairman of the I.A.C., tells me that there has been an excellent response to the Institute's circular to affiliated societies suggesting the production of a composite film showing how Britain spends its leisure in winter. The idea is to provide a film of national interest for exhibition during Festival of Britain year.

Each club is to be responsible for a 100ft. of film taken in its own locality. Gauge and stock are specified to secure uniformity—16mm. Kodak Super Pan Reversal—and it is hoped to be able to specify a particular

make and type of camera. These are all sensible precautions, though I am myself inclined to think that the requirement that only one make of camera be used is scarcely necessary. I know that frame line variations do occur as between different makes, but ideally they shouldn't. And there is the exasperating fact that they can occur in the same make.

When the 100ft. of film has been shot, the club will be asked to forward it to the Institute who will appoint an editor and provide titles, commentary, duping, etc. How will the production as a whole be handled? There are many interesting possibilities. If each 100ft. is supplied unedited, the Institute's editor is likely to have a heavy task unless he decides to ignore regional interests and regards the total footage as so much raw material to select from at will. If individual identities are to be preserved, an unedited 100ft. will not be very much to work on.

On the other hand, it will surely be necessary to prepare a detailed treatment of the entire production from data supplied by the contributors. Each contributor will therefore know what is required of him, which means that he will work to plan, which implies that he will need at least to rough edit his own shots. The experiment is indeed a worthwhile one, and one awaits the result with keen interest.

Arrangements are now almost complete for the Institute's 1951 convention on March 1st, 2nd and 3rd. Full details of what the I.A.C. can offer lone workers and clubs can be had from the Hon. Secretary (who is also this year's U.N.I.C.A. President) Leslie Froude, 8 West Street, Epsom, Surrey.

Leaders and Trailers

Although there is, I think, quite a lot to read in this issue, we haven't been able to get in all we should have liked. Among the "casualties" is the complete data, announced for this number, on the length and cutting of leaders by the processing stations. Full information will, however, be published next month. Meanwhile, if you are using Kodak film this Christmas, allow for a 7ft. leader on 100ft. of Super XX and 6ft. on 100ft. lengths of other Kodak 16mm. stock, with 4ft. and 3ft. respectively for the trailers. The length of leaders and trailers on 50ft. lengths is a little less. The leader on all Kodak 8mm. film is 3½ft., and the trailer is 1ft. longer.

Finally, a very happy Christmas to amateurs everywhere and good shooting in 1951.

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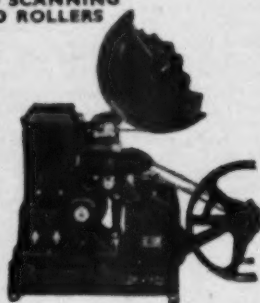
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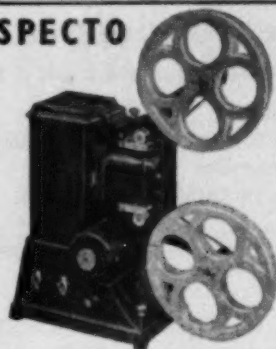
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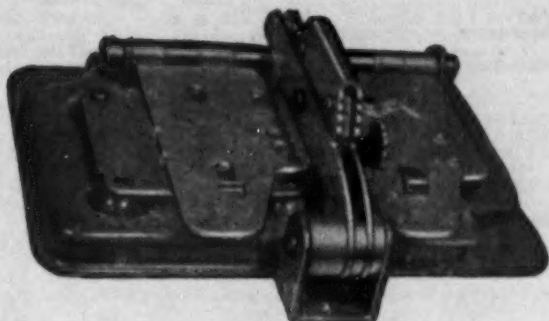
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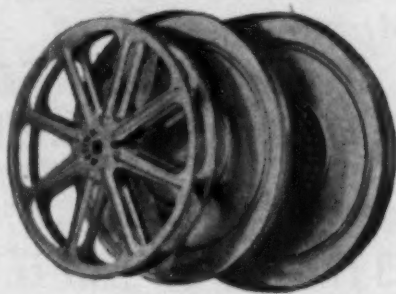
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Bird, S. S., & Sons Ltd.	713
Camera Craft Ltd.	714, 820
Cinecraft Supplies Ltd.	828
Cinemart	701
Cinex Ltd.	688
City Sale & Exchange Ltd.	718, 719
Dekko Cameras Ltd.	704
Dollond & Aitchison Ltd. and provincial branches	720, 721
Ealing Photographic Exchange	822
F.H. Co.	714
Focal Press	810
Fountain Press	722
G.B. Equipments Ltd.	692, 693
Gevaert Ltd.	691
Heaton, Wallace Ltd.	687, 689
Hunter, R. F. & Co. Ltd.	817
J. King Films	717, 816
Latham Film Productions	833
Lewis, R. G. (Cine) Ltd.	834, Cover
Morris, Harold (Cameras) Ltd.	694
Movie Titles	821
Lewis Newcombe Ltd.	806
Nine-Five Ltd.	821
Pathoscope Ltd.	706, 710
Peach Cine Ltd.	824
Penrose Cine Ltd.	815
Photax Ltd.	711
Photo Science Ltd.	723
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Sands Hunter & Co. Ltd.	715
Scott-Russell, J.	831
Service Co. Ltd.	708
Shirley-Holbion	822
Shoot, S. I. & Co. Ltd.	694
Simplex Ampro Ltd.	Cover
Trix Ltd.	700
Turner, E. G.	802
Vauxhall Film Hire	694
Westminster Photographic Exchange Ltd.	695, 813
Wigmore Films Ltd.	826
Wilson, P. F.	827
Wondersigns Ltd.	707
Woolsons Cine Service	704

PROVINCES

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University Cameras	825
Berks.	
Harris, Ron	Cover
Specto Ltd.	706

Bucks.

Southern Film Services Ltd. 690

Cambs.

University Cameras 825

Ches.

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Horne Cinema Service 814

Mid-Ches. Film Library 822

Stockport Camera Exchange 816

Essex

Bruce, Chas. W. 827

Patmore, Clive 818

Glos.

Salanson Ltd. 818

Hants.

Moxham, E. T., Ltd. 831

Rowland, Morton & Co. Ltd. 816

Wellstead & Son 700

Herts.

Abacus Film Service Ltd. 821

Townsend & Crowther Ltd. 802

Kent

Associated Cine Equipments 700, 814

Lancs.

Brun Educational Films 831

Cinephoto Ltd. 823

Deepdale Radio & Cine Service 824

Gorse, E. 821

Holdings Fidelity Films 714

Howorth Cine Service 820

Jones, Allen 829

Jones, F. E. 823

Kaytee Plastic Products Ltd. 712

Kirkham Film Service 823

National Film Agency 805

Premier Film Service 827, 833

Proffitt, R. W. Ltd. 702, 703

Rafelagh Cine Service 712

Zell-Em Ltd. 709

Leics.

Jessop, Frank E. 806

Midland Camera Co. Ltd. 802

Lincs.

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G. Mastin 821

Middx.

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Northumberland

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Notts.

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Briggs, D. 716

Carlton Cine Service 716

Heathcote 820

Somerset

Gray's Camera Shop 831

Howe, Cyril Ltd. 830

Staffs.

Bowen & Verney Co. 823

Centurion Film Service 823

Pearson, J. 833

Surrey

Balchin, J. H. 832

Croydon Cine Service 818

Richard Maurice Equip. Co. 823

Pyke, T. 707

Walton Films 827

Sussex

Boyd, G. 712

J. King Films 717, 816

Westminster Photographic Exchange Ltd. 695, 813

Warwickshire

Birmingham Commercial Films 690

Braithwaite, M., Ltd. 827

Cine Equip., Ltd. 822

Frost, J., Ltd. 820

Yorks

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Childe, Geo., Ltd. 806

Cinesmith 710

Crookes Film Library 821

G. Gill 822

Royal Sutcliffe Cine Equip. Ltd. 704

Saville, John & Sons 698, 699

Sheffield Photo Co. Ltd. 696, 697

Simmonds 821

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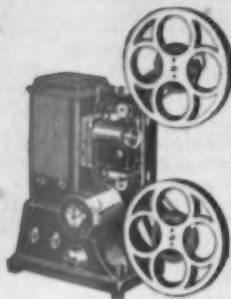
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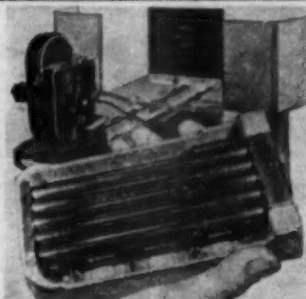
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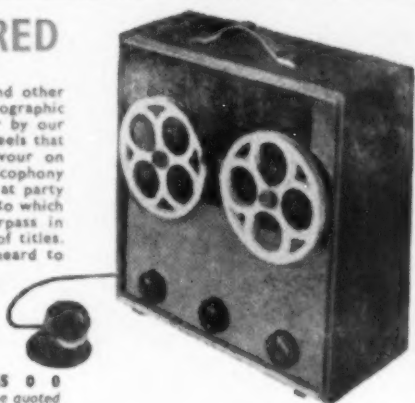
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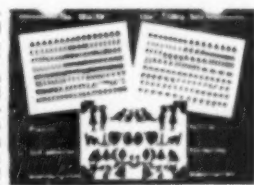
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